



ARTS & CRAFTS
EXHIBITION
SOCIETY

CATALOGUE
OF THE
FIFTH EXHIBITION
1896



A. & E. LEVERETT & CO.

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ARTS & CRAFTS
EXHIBITION SOCIETY
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OF THE
FIFTH EXHIBITION



THE NEW GALLERY
121 REGENT ST.
1896.
‡

CHISWICK PRESS :—CHARLES WHITTINGHAM AND CO.
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LECTURES.

IN connection with the Arts and Crafts Exhibition now open, a series of lectures having for their object generally the widening of the conception of Art, will be given in the New Gallery on the evenings of Thursdays in November and December, as under, at 8.30 p.m.:

1. Art and Life.

T. J. COBDEN-SANDERSON.

Thursday, November 5.

2. Beautiful Cities.

W. R. LETHABY.

Thursday, November 12.

3. Public Buildings and their Decoration.

WALTER CRANE.

Thursday, November 19.

4. Public Gardens and Squares.

REGINALD BLOMFIELD.

Thursday, November 26.

5. Colour in Architecture.

HALSEY RICARDO.

Thursday, December 3.

The lectures will be given in the West Gallery, and after each lecture

all the galleries will be thrown open, and will remain open till 11 p.m. Admission One Shilling, by ticket or by payment at the doors. All tickets to be had at the gallery. Doors open at 8 p.m.

THE HARPSICHORD EXHIBIT, No. 178.

FOR the purpose of explaining the mechanism and exhibiting the tone of the harpsichord (exhibit No. 178), alone and in combination, Mr. Dolmetsch will give a discourse on the harpsichord, with musical illustrations, on Thursday evening, the 29th October, at 8.30 p.m. Admission 1s. Doors open at 8 p.m.

FORD MADOX BROWN.

IN memory of Ford Madox Brown, late a member of this Society, the Committee have arranged a Special Loan Collection of his works, which will be found in the South Gallery, and the Committee desire to thank most sincerely all who have so generously helped them by lending works in their possession.

A NOTE ON THE WORK OF FORD MADOX BROWN.¹

MADOX BROWN was born at a time when the world was resting after Herculean strife, in 1821. He came of a fighting stock, a number of members of his family having taken part in the Napoleonic wars. His grandfather, a really great innovator, Dr. John Brown, the "anti-lancet" surgeon, had fought sturdily against the shedding of blood. Thus it was perhaps in the nature of things that Madox Brown, who was born on the threshold of an era of peace, should seem fated to be an assailant of the fortified positions of the rulers of the art of his day.

¹ This note on the work of Madox Brown is amplified in part from a paper upon the same subject delivered by myself before the Art Workers' Guild. I owe it also to Messrs. Longmans, Green and Co. to state that I have in one or two places, where it was unavoidable, transferred to this note several paragraphs from my "Life of Madox Brown," published by them.

He acquired his knowledge of the rudiments of his art from various Belgian masters, most noteworthy amongst whom was Baron Wappers, who in his day had led the Romantic charge against the Classicists, and was thus a reformer too.

But, in the late thirties, when Madox Brown was his pupil, Wappers was little more than a very mediocre immortalizer of local revolutions. He was, however, a very efficient master, and in Madox Brown he had a quick pupil, who speedily caught the trick and exhausted the secrets of the school of his master.

Thus at the age of eighteen Madox Brown had painted what might not unfairly be called a representative work of the Belgian school, his "Execution of Mary Queen of Scots." It is heavy in drawing, unattractive in colour, and conventional enough. But the effect aimed at is attained in a manner that is remarkable when one considers the youth of the painter. In Paris, whither he went at the age of nineteen, he did not enrol himself as a pupil at any of the ateliers, for already the leaven of his independent nature was beginning to work within him.

While he was still only twenty, he conceived the idea of lighting his pictures realistically. There remain two pictures of his, two subjects from Byron's "Manfred," in which the realistic scheme of lighting is carried out, falteringly, but recognizably. But so many doctrines and weapons of dogma protected the "studio-light" that Madox Brown's idea—the idea of a mere boy of twenty,—was shouted down by his comrades, and for the time abandoned.

He then turned his attention to "Rembrandt and the Spanish masters at the Louvre," and copied them diligently for the better part of two years, during which time he turned out several pictures more or less Rembrandtish, notably the very fine "Parisina's Sleep." During all this time he was an assiduous worker "from the life," making literally innumerable studies in every possible medium.

To what extent the "French school," with its cross tides and currents influenced him it is difficult to decide. To say that he remained uninfluenced, would, of course, be absurd. The France of the day was the France of Delaroche,

Delacroix, Géricault, and Ingres, to mention the men whom Madox Brown especially admired in after years. He must have drawn a good deal of inspiration from the three first, perhaps more than any from Delaroche.

In any case, he left Paris a master of his style, firm in every direction—witness his Westminster Hall cartoons,—the “Harold,” the “Spirit of Justice,” and the “Adam and Eve.” Whilst executing these cartoons,¹ he made a short stay in London, where he regarded himself very much in the light of a foreigner (1844-5.). But towards the end of 1845, the health of his wife, who suffered from consumption, became so bad that, in the hopes of saving her life, he set out for Rome, travelling viâ the Rhine and Bâle.

His stay in Rome was short, for his wife grew no better in the Italian climate, and Madox Brown returned precipitately in order to satisfy her

¹ The cartoons attracted very little notice on their exhibition, but are all of them works of great merit. Two of them, the “Harold,” and the “Spirit of Justice,” are in public hands in London, the former at the South London School of Art, Camberwell, the latter at the Westminster Technical Institute.

wish to die in England. But in spite of its short duration, this Italian journey proved the turning point of his career as an artist.

He returned to England (finally as it proved), in 1846, with his entire art-orthodoxy shivered to pieces. On the one hand, the sight of Holbein's works in their mass at Bâle had given him the idea of realistic handling of which he does not seem to have had any previous inkling; on the other, the glimpse of Italian pictures had broken the globe of his semi-orthodox colour-sense into prismatic fragments.

We see the conflicting tendencies in his mind shadowed in various ways in his work during this period. In the first place in Rome itself, (1845), he conceived the scheme of a great triptych which was to portray the leading lights of English poetry. Madox Brown's patriotic spirit was in fact aroused to the pitch of rivalry by the sight of Italian glorification of its own national sentiment. This work, which proved impracticable, afterwards took shape as the picture of “Chaucer at the Court of Edward III.,” the birth of English poetry.

Immediately after returning from

Italy, he commenced a cartoon, "Oure Ladye of Good Children," which was meant to be entirely Italian in sentiment. But, almost at the same time he was experimenting in his "Portrait of Mr. Bamford," essaying a return to the soil. As he says:

"Wishing to substitute simple imitation for scenic effectiveness, and purity of natural colour for scholastic depth of tone, I found no better way of doing so than to paint what I called a Holbein of the nineteenth century. I might perhaps have done so more effectively, but stepping backwards is stumbling work at best."

How difficult the task was, and over what obstacles he had to stumble it is hard to realize nowadays. There were so many century-sanctioned traditions, such indifference to nature, and such slipshod, easy methods of conception, with which officialism at one and the same time fortified its position, and made easy its own conventionalized work, that it is wonderful that Madox Brown, or anyone else, trained orthodoxly, could see the way to light of any kind.

This was in 1846.

During the next two years he was

engaged in "working out" his theories, and at the end of that time was founded the Pre-Raphaelite Brotherhood.

Madox-Brown was intimately associated with the movement in all its stages. He was the master of Rossetti, who at that time nearly revered him, and who loved him and was loved by him to the end. He was intimate with Mr. Hunt, Mr. Stephens, Mr. W. M. Rossetti, and the late Sir John Millais, and other members of the Brotherhood. But he was somewhat older than any of the seven, and was far more skilled in the practise of his art than any of them at that time.

Thus he was never an official member of the Brotherhood, which at the time of its founding was more a whimsicality of seven young men than a serious society to which a rather soured and saddened artist of twenty-seven would care to belong.

As to what are Madox Brown's claims to be considered the originator of the movement it would be gratuitous to attempt to decide. He certainly did foreshadow the movement towards thorough and whole devotion to truth, to Nature. But working alone he had

found it hard to see as far before him as the Pre-Raphaelites in a body subsequently did. His three most important pictures belonging to this period "Wickliffe and John Gaunt," "Cordelia at the bedside of Lear," and "Chaucer at the Court of Edward III.," are all suggestive of this. They are all, in fact, selective.

In the composition of two of them, at least, the "Wickliffe" and the "Chaucer" we find very strong traces of the "German" or Architectural style. That is to say, they are balanced to fall symmetrically and well within a Gothic arch, the hero or heroes of the pictures being in the centre and highest in the picture, the remainder of the figures, by one device or another, dropping lower and lower in the composition. This is not so much the case with the last composed, the "Lear."¹

On the other hand, decided attempts at realism of light and archæology are made in all of them—with varied success. In sum—in them all Madox Brown made strenuous efforts to be

¹ The "Chaucer," it must be remembered, was composed in 1845 and re-composed in 1846, the "Wickliffe" in 1847, the "Lear" in 1848.

true to nature, but his early training hampered him all too much.

The Pre-Raphaelite movement had, of course, sides other than the merely realistic. Its members wished their work to exhibit minuteness of finish and a certain early Italian sentiment; the first, as young men wanting in technical skill; the second, as persons drawing their sentiments of what nature-inspired art should be from the early Italian Masters. [This latter quality, however, was not essential—rather incidental.]

Up to this time (1851) Madox Brown's work possessed neither of these qualities, and though in the decade following he excelled in the matter of minuteness, his real heart was never in accord with early Italian feeling.

Immediately after the completion of "Chaucer," in 1851, Madox Brown entered into what I will style his "middle period." He plunged into the study of absolute realism and of almost absolute minuteness of rendering.

The first work of this period was the little picture of the "Pretty Baa Lambs" which is better described by

its alternative title of "Summer Heat." It is little more than a very laborious but not very attractive study of light on a very hot day.

The next was the sufficiently well-known "Christ and Peter," now in the National Gallery. This picture, as it at present stands, has been so frequently worked upon in after years that it cannot be considered as representative of the artist's work in 1851, but rather as a blending of his styles of many subsequent years.

With this exception, none of Madox Brown's works painted between 1851 and 1863 can be called æsthetically attractive. On the other hand, they have excellencies of their own, that must entitle them to respectful attention and admiration. The amount of work devoted to each picture was so great that during twelve years he produced only two works of any size; but these were the pictures of the "Last of England," and "Work."

The first was painted during a period of "Sturm und Drang"—the artist struggling against untoward circumstances, with unsucccess his present portion, and poverty apparently in the near future, depicted what might

well have been his lot in life. The picture represents an unsuccessful man of the middle class with his family growing up around him forced to seek a new home, "amid Australian toils." As a matter of fact, during the three years that saw the painting of the "Last of England," Madox Brown was seriously contemplating emigration.

Woolner the sculptor, one of his friends of the Pre-Raphaelite band, had been forced to resort to the desperate expedient of seeking a fortune in the gold-fields, and Madox Brown had accompanied him as far as the mouth of the Thames.

This realistic subject is rendered realistically enough, but withal sympathetically. The smallest details of costume, etc., are rendered, but every detail has a significance—tells a story of its own. The picture is so full of thought that it is difficult to take it in at a whole at one visit. It is like a book that has to be thought over and laid down as the mind assimilates it chapter by chapter.

All this may be said of the picture of "Work," a picture which from the time of its conception until its comple-

tion occupied the artist's mind for eleven years.

It is a glorification of work for its own sake—"work which tans the brow of lusty manhood, casting out its devils."

There is not much thought of ultimate reward in the picture. Navvies toil and moil, philosophers wrack their brains, and there is no hint of the small pile of silver and copper that waits on Saturday night. The philosopher's labour we know will hardly bring that small reward.

Thus "Work," too, is biographical.

Madox Brown was content to knit his brows and work with his hands, to "cast out his devils" by means of hard work during those eleven years, and to paint a picture for which he knew he could not receive adequate pay.

But "Work," with its endlessly expressed detail, served as so much experience, each figure was a "study" and an exhaustive one. Thus as his circumstances grew easier Madox Brown's methods broadened out. His work mellowed, his outlines grew less hard, his colour more harmonious and, in what I will call his "third period"—from 1863-1878—he became an "æsthetist."

It is as such, I believe, that he is best known to-day.

Be this as it may, it seems to me that this phase of his art was less his own, less personal, less individual than the former one. It was towards 1863 that the mediæval-æsthetic movement began to gain ground. That wonderful "Firm," Morris, Marshall, Faulkner and Co., had been formed. Mr. Morris, Sir E. Burne-Jones, Rossetti, and Madox Brown were all of its number, and Madox Brown, with his mind always open to receive whatever was good in any movement, was overwhelmed by a "movement" which had so great an amount of good in it.

In bringing about this renaissance of mediæval feeling Madox Brown had his share, and he was also a pioneer in the domain of applied arts.

For some years before the "Firm" existed or was thought of, he had designed his own furniture and his designs very much forecast those that the "Firm" afterwards gave to the world.

Adaptation to need, solidity, a kind of homely beauty, and, above all, absolute disassociation from all false display, veneering, and the like;

—these things Madox Brown had in his mind when designing home-surroundings for himself and his friends. That he should have done as much alone, amidst the sham and now nearly inconceivable hideousness of early Victorian furniture, says much for him.

It is also interesting to consider that, not content with designing furniture, he attempted to exhibit these designs at the Hogarth Club, an exhibiting club, of which he was one of the founders. The hanging committee, however, not considering the designs to be specimens of "fine-art proper," rejected them, and this attempt to institute an Arts and Crafts Exhibition in 1858 proved futile. It was for Morris and Company that Madox Brown designed the enormous number of cartoons for stained glass, which exhibit many of his finest qualities. Whether for quality of line, elevation of style, or merely for inexhaustible fertility of invention and adaptability to the purpose for which they were intended, the cartoons must surely seem a remarkable feature in the tale of any man's work, however much they may occasionally offend in the direction of

purposed grotesqueness or want of restraint.

All Madox Brown's pictures painted between the years 1863 and 1878, or thereabouts, exhibit, as I have said, a kindred æsthetic spirit, which shews itself in the designs for stained glass, for book-illustrations, and in his larger works themselves. One class of work is always the complement of the other, the stained-glass cartoons serving directly or indirectly as "studies" for the pictures, the pictures and designs for wood-engraving serving to show the further drift of the cartoons.

The chief characteristics of his work at this time were great strength, and strong beauty of line, richness and harmoniousness of colour, and, as far as subject is concerned, a striving after the mystically poetic. Thus we have works like the "Romeo and Juliet," "Cordelia's Portion," or the "Entombment."

In the later years of his hard-working life, Madox Brown's style underwent some modification, due, to a large extent, to the nature of his work. Not specimens of pure fresco, the mural decorations at the Town Hall, Manchester, were works on too large

a scale to admit of a Pre-Raphaelite treatment, towards which he might have returned. The kind of subjects did not admit of a very poetic or sensuous handling. But they called for, and permitted a splendid display of what was throughout Madox Brown's life his strong point, dramatic handling. Besides this, Madox Brown chose to treat the pictures as far as possibly, decoratively, and as a dramatic-decorative series it would, I think, be very hard to find their equal.

In them, too, re-appear Madox Brown's humorous instincts, his sympathy with the small incidents that emphasize and comment upon the central idea of a dramatic work. The later panels show signs of a failing hand, but not of an enfeebled mind. Possibilities are brought out of most unpromising subjects, and in no ordinary way, too, is the decorative unity of the series preserved. His last finished work was the last panel of the series.

As an artist, Madox Brown's personality was scarcely a nineteenth century one. He seemed to derive

his inspirations from different and distant sources. It would be impossible to apply the adjective "fin-de-siècle" to him. His mind was almost Chaucerian, and his work mirrored his mind. Simple and shrewd, rough and sympathetic, tractable and obstinate, he was to the end of his life, more than half a child. His sympathies were so wide that he seldom expressed himself inadequately, whether his subject were of the hempen homespun, or the grandly tragic. On the other hand, his naïveté was frequently extreme, and to many cultured (I am tempted to say "over-cultured") persons, distressing. His work was always broad, not very often delicate or particularly subtle, insular rather than cosmopolitan, but never lacking in a sort of noble, personal style.

Working much alone, out of the beaten tracts of the Art world, he gained much in individuality, but lost much of that facility which is born of competition. Therefore he must either repel strongly or appeal strongly. He sounded in the world a note quite his own, at a time when the general taste of the day was against him. But neglect and want of success did not

discourage him. Least of all did he seek popularity, but lived his life, and did his work, self-assertively enough, but without much thought for the loaves and fishes.

FORD MADOX HUEFFER.

CATALOGUE.

NOTES.

THE Exhibition will be open for two months only, from October 5th to December 5th inclusive, from 10 to 6. Admission 1s.

Copyright.—It must be understood that all exhibits are Copyright. No sketching is allowed in the Gallery without permission in writing signed by the exhibitor.

Sales.—The Secretary will take the name and address of any intending purchaser, and accept a deposit of 25 per cent.; but the Society will not be responsible for the delivery of the work sold, or for the payment of the remainder of the purchase money.

Season Tickets.—Season Tickets, which do not admit to the evening lectures, are 5s. each. All Members of the Society, and all whose names appear in the Index, are entitled to Season Tickets, which will be supplied by the Secretary on application. Students of any recognized Art School will be admitted upon presenting their credentials. Parties of over twenty persons will be admitted at half-price.

Lectures.—Lectures will be delivered on the evenings of the four Thursdays in November, and of Thursday the 3rd of December. Admission 1s, by ticket or by payment at the door. For particulars, see page 9.

Harpsichord.—From time to time the Harpsichord (exhibit No. 178) will be played upon to exhibit its tone. Due notice will be given in the Gallery.

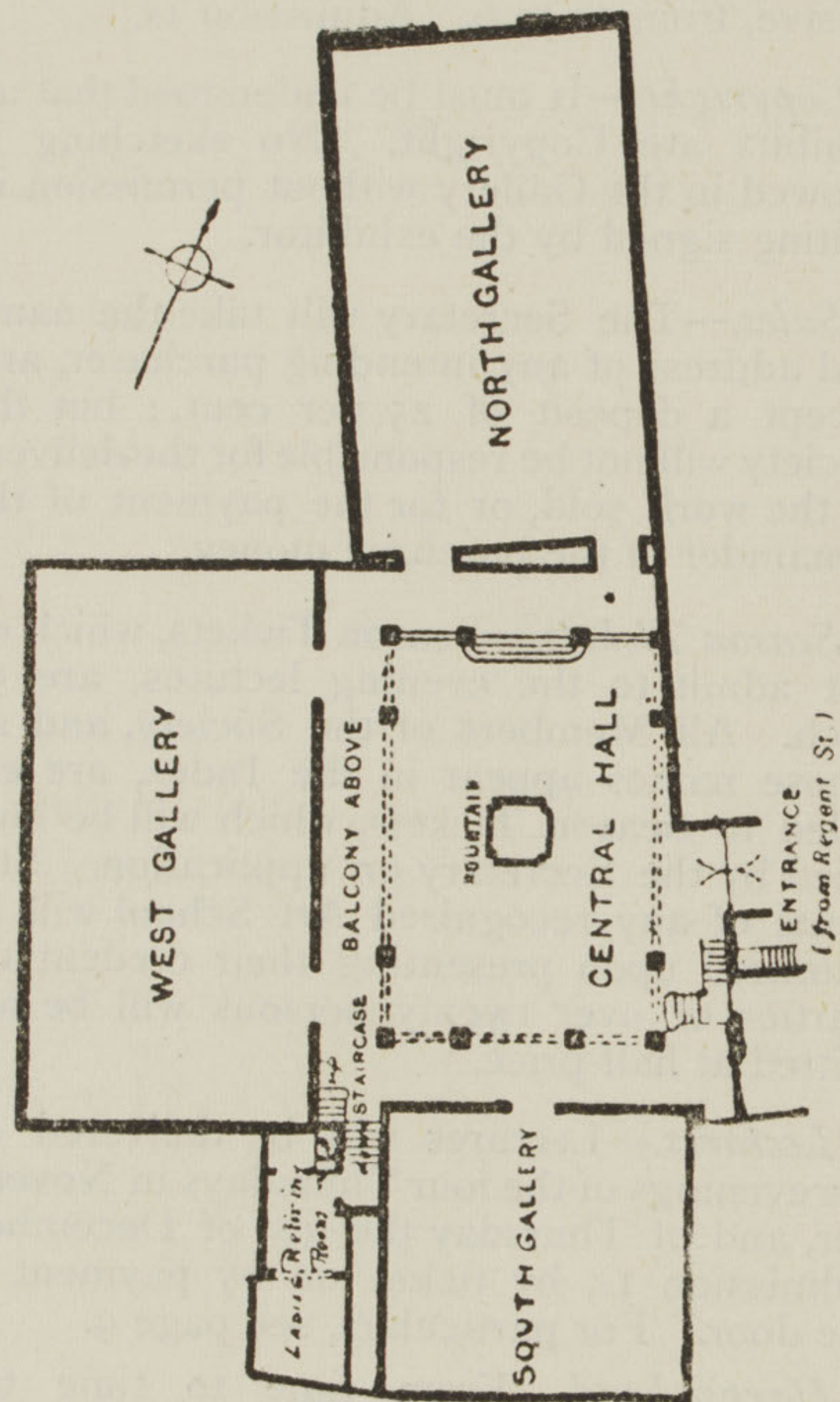
CATALOGUE.

*The Prices of Works of Art that are for sale
can be obtained from the Secretary, at
the Table in the Central Hall.*

The Numbers commence in the West Gallery,
and continue from left to right.

WEST GALLERY.

- 1 DEATH AND DISEASE. Cartoon
for stained glass. Ark of the Covenant,
Stamford Hill.
By WALTER CRANE.
- 2 PSYCHE BEFORE PERSEPHONE.
Needlework. Designed and exhibited by
JOHN D. BATTEN.
Executed (needlework) by AGNES DAY;
(ivory) by JOHN D. BATTEN.
- 3 IRISH HANDMADE LINEN.
Exhibited by MRS. ERNEST HART.
- 4 PAIR OF COVERS FOR A BOOK
—Reynard the Fox—in carved oak.
By GEORGE JACK.
- 5 SHIELD OF ARMS FOR LID OF
CABINET IN CARVED OAK.
Designed by PHILIP WEBB.
Executed and exhibited by GEORGE JACK.



- 6 STUDY FOR PROPHET. Sketch
cartoon for Graham Street Church,
Chelsea.
By N. H. J. WESTLAKE.
- 6A CARVED BOOK SLIDE.
Designed by WALTER CRANE.
Executed and exhibited by M. F.
ANDREWS.
- 7 DESIGN FOR BANNER.
By REGINALD HALLWARD.
- 8 "CESTREFELD." Tapestry.
Designed by C. F. A. VOYSEY.
Executed and exhibited by ALEXANDER
MORTON AND CO.
- 9 A MIRROR IN WALNUT FRAME,
with panels of coloured gesso.
Designed and exhibited by CHARLES M.
GERE.
Executed (woodwork) by J. HALLET
and (gesso) CHARLES M. GERE.
- 10 SUNSET AND EVENSONG. Silver
bronze. Panel for front of piano.
Designed and exhibited by ESTHER M.
MOORE.
Executed in wax by ESTHER M. MOORE,
and cast in bronze by M. PETRELLI.

- 11 LADY'S MAHOGANY WRITING-
TABLE.
Designed by CHARLES SPOONER.
Executed by WILLIAM HALL.
Exhibited by THE WOOD HANDICRAFTS
SOCIETY.
- 12 BOWL IN SALT-GLAZED STONE-
WARE.
Designed by WALTER GANDY.
Executed by MISS J. RUMBOLL.
Exhibited by DOULTON AND CO.
- 13 WALL HANGING.
Designed by GODFREY BLOUNT.
Executed by MRS. GODFREY BLOUNT,
MR. BLOUNT, and ASSISTANT.
Exhibited by MRS. GODFREY BLOUNT.
- 14, 15 PAIR OF HAND-WOVEN
CURTAINS.
Designed by GODFREY BLOUNT.
Executed by ELLEN SHENTON and
CLARA PAMMENTER.
Exhibited by MRS. JOSEPH KING.
- 16 GOOSEY, GOOSEY, GANDER.
Nursery panel in oil.
By FRANCIS BEDFORD.

- 17 DAPHNE FLYING FROM THE SUN. Wood carving, gilded and painted.
Designed and exhibited by T. M. ROOKE.
Executed (carving) by NOEL ROOKE and (painting) T. M. ROOKE.
- 18 DECORATIVE PANEL.
By T. BLAKE WIRGMAN.
- 19 PANEL COAT OF ARMS IN EMBOSSED LEATHER.
By H. JACOBSEN.
- 20, 21 SUN OF RIGHTEOUSNESS.
Cartoons for stained glass. Ark of the Covenant, Stamford Hill.
By WALTER CRANE.
- 22 SIDEBORD IN STAINED OAK.
Designed by GEORGE JACK.
Executed by WILLIAM THATCHER.
Exhibited by MORRIS AND CO.
- 23 WROUGHT BRASS CANDLE-STICK.
Designed and exhibited by R. LL. B. RATHBONE.
Executed by ALFRED HUGHES.
- 24 WROUGHT COPPER HOT-WATER JUG, OXIDIZED.
By R. LL. B. RATHBONE.

- 25 WROUGHT COPPER COFFEE-POT, OXIDIZED.
By R. LL. B. RATHBONE.
- 26 HAMMERED COPPER *POT-POURRI* JAR.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A. WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.
- 27 WROUGHT COPPER TEA-CADDY, OXIDIZED.
By R. LL. B. RATHBONE.
- 28 HAMMERED AND BRAZED HOT-WATER JUG.
Designed by A. S. DIXON.
Executed by A. WILLIAMS and T. BIRKETT.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.
- 29 HAMMERED COPPER JAR.
Designed by A. S. DIXON.
Executed by A. WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

- 30 BRONZE MIRROR FRAME.
Designed and exhibited by E. M. ROPE.
Executed (modelling) by E. M. ROPE
and (electro deposit) E. SCHAUB.
- 31 HAMMERED COPPER BOWL.
Designed by A. S. DIXON.
Executed by T. BIRKETT.
Exhibited by THE BIRMINGHAM GUILD
OF HANDICRAFT.
- 32 FÊTE GALANT. Fan panel.
By CHARLES CONDER.
- 33 CURTAIN FOR SCREEN. Appliqué
tapestry.
Designed by GODFREY BLOUNT.
Executed by MRS. GODFREY BLOUNT
and MRS. JOSEPH KING.
Exhibited by MRS. GODFREY BLOUNT.
- 34 HAND MIRROR.
By GILBERT BAYES.
- 35 EVE AND THE SERPENT. A
water-colour print.
Designed and exhibited by JOHN D.
BATTEN.
Executed by F. MORLEY FLETCHER.

- 36 THE HARPIES. A water-colour
print.
Designed and exhibited by JOHN D.
BATTEN.
Executed by F. MORLEY FLETCHER.
- 37 DRAWN THREAD WORK.
By F. HUMPHREYS.
- 38 TAPESTRY.
Designed by C. F. A. VOYSEY.
Executed and exhibited by ALEXANDER
MORTON AND CO.
- 39 ST. AUGUSTINE. Tapestry panel.
Designed (figure) by INNES FRIPP.
Executed and exhibited by WILLIAM
SLEATH.
- 40 A CASE OF ENAMELS.
By NELSON and MRS. NELSON DAWSON.
- 40A CHERUBS' HEADS.
By R. ANNING BELL.
- 41 FOLDING TEA-TABLE.
By SIDNEY H. BARNESLEY.
- 42 WORKBOX IN DENOLINE.
By J. PAUL COOPER.
- 43 IRISH HANDMADE LINEN.
Exhibited by MRS. ERNEST HART.

- 44 DESIGNS FOR A PACK OF CARDS.
By R. ANNING BELL.
- 45 CERTIFICATE DESIGN FOR LONDON SCHOOL BOARD.
By R. ANNING BELL.
- 46 SIN AND SHAME. Cartoon for stained glass.
By WALTER CRANE.
- 47 THE CUP OF WATER. Coloured relief.
By R. ANNING BELL.
- 48 WATER-COLOUR SKETCH FOR THE PANELS OF AN ALTAR.
By LOUIS DAVIS.
- 49 ENAMELS ON SILVER.
By W. R. COLTON.
- 50 DESIGN FOR STENCIL FRIEZE.
By GEORGE R. RIGBY.
- 51 "ARRASCENE." Tapestry.
Designed by GAVIN MORTON.
Executed and exhibited by A. MORTON AND CO.
- 52-60 FITZROY SCHOOL PICTURES.
Exhibited by GEORGE BELL AND SONS.

- 52 "A CHILD'S GARDEN." CARTOON.
Designed and executed by LOUIS DAVIS.
- 53 "IN THE MORNING SOW THY SEED."
Designed by LOUIS DAVIS.
Executed by JAMES HARLEY.
- 54 "OF SUCH IS THE KINGDOM OF HEAVEN."
Designed by CHRISTOPHER WHALL.
Executed by JAMES HARLEY and (hand-coloured) by P. R. EDWARDS.
- 55 "LOVE RULES HIS KINGDOM WITHOUT A SWORD."
Hand-coloured proof.
Designed and executed by LOUIS DAVIS.
- 56 "ALFRED THE KING."
Designed by C. M. GERE.
Executed by JEFFREY AND CO.
- 57 "PLAY: CRICKET."
Designed by HEYWOOD SUMNER.
Executed by C. H. WALTON.
- 58 "WORK: THE PLOUGH."
Designed by HEYWOOD SUMNER.
Executed by C. H. WALTON.

- 59 "WORK: THE CITY."
Designed by HEYWOOD SUMNER.
Executed by C. H. WALTON.
- 60 "WORK: THE RAILWAY TRAIN."
Designed by HEYWOOD SUMNER.
Executed by TOM REILLY.
- 61 BED SPREAD IN APPLIQUÉ.
Designed by REGINALD HALLWARD.
Executed by MAY BLOXAM.
Exhibited by EDITH BLOXAM.
- 62 WOOL TAPESTRY TABLE COVER.
By ARTHUR H. LEE.
- 63, 64 DOUGLAS CASTLE CHAPEL DECORATION.
By CHRISTOPHER WHALL.
- 63 "The Oak." Cartoon of panel for ceiling.
- 64 "The Bonny Ivy Tree." Cartoon of panel for ceiling.
- 65-67 SPENSER'S "FAERIE QUEENE." Pen drawings.
By WALTER CRANE.
- 68 THE TE DEUM. Cartoon for Mural Decoration.
By CHRISTOPHER WHALL.

- 69 HEAD OF A DOOR. "Welcome and Farewell" Cartoon.
By CHRISTOPHER WHALL.
- 70 CHIMNEY-PIECE, GRATE, AND FENDER.
Designed by GEORGE JACK.
Executed by LONGDEN AND CO., assisted by J. DYSON, J. DALTON, T. BOOTH, J. C. LUCAS, N. VICKERS, C. W. BOVIS.
Exhibited by LONGDEN AND CO.
- 71 FRONT LEG OF SETTLE, carved in English oak. (Unfinished.)
By GEORGE JACK.
- 72 THE TE DEUM. Cartoon for Mural Decoration.
By CHRISTOPHER WHALL.
- 73-75 SPENSER'S "FAERIE QUEENE." Pen drawings.
By WALTER CRANE.
- 76-79z DOUGLAS CASTLE CHAPEL DECORATION.
By CHRISTOPHER WHALL.
- 76 "The Ash." Cartoon of panel for ceiling.
- 77 Ditto. Ditto.

- 78 Model and Photograph of Interior Decoration.
 79 Photographs of Detail.
 79xyz. Studies for Detail.
- 80-83 RUTH, ESTHER, DAVID,
 AND JOSHUA. Cartoons for
 stained glass.
 By SIR EDWARD BURNE-JONES, BART.
- 84, 85 CASTS FOR BRONZE GATES,
 the Baptistry, Welbeck Chapel.
 Designed by H. WILSON.
 Executed and exhibited by F. W.
 POMEROY.
- 86 A NAME-PLATE, executed in
 bronze.
 By W. GOSCOMBE JOHN.
- 87 MUSIC. Coloured fibrous plaster.
 By GEORGE FRAMPTON.
- 88-88x DOUGLAS CASTLE
 CHAPEL DECORATION.
 Altar-piece (photographs).
 By CHRISTOPHER WHALL.
- 89 CASE OF JEWELRY.
 By N. STEVENSON.

- 90 TROWEL IN WROUGHT STEEL,
 SILVER, COPPER, & ENAMELS.
 Designed by NELSON and EDITH DAW-
 SON. Executed by S. COPE and C.
 OTTAWAY and (enamels) NELSON and
 EDITH DAWSON.
 Graciously lent by H.R.H. THE DUCHESS
 OF CONNAUGHT.
- 91 OAK WRITING BUREAU.
 Designed and exhibited by R. S.
 LORIMER.
 Executed by WILLIAM WHEELER.
- 92 BRASS TABLE LAMP.
 Designed by A. S. DIXON.
 Executed by T. BIRKETT.
 Exhibited by THE BIRMINGHAM GUILD
 OF HANDICRAFT, LIMITED.
- 92A VASE IN SALT - GLAZED
 STONEWARE.
 Designed and coloured by JOS. H.
 MOTT.
 Thrown by WILLIAM ASKEW.
 Exhibited by DOULTON AND CO.
- 92B TEA CADDY.
 Designed and executed by MISS G.
 BUCKLER.
 Exhibited by the DELLA ROBBIA
 POTTERY CO.

- 93, 94 "TULIP AND BIRD." Silk fabrics.

Designed by C. F. A. VOYSEY.

Executed and exhibited by ALEXANDER MORTON AND CO.

- 95, 96 DECORATIVE DRAWINGS.

By SIR EDWARD BURNE-JONES, BART.

- 97 CARTOON FOR STAINED GLASS WINDOW. High Cross Church, Ware.

By HELEN COOMBE.

- 98 "THE OSWALD." Silk fabric.

Designed by C. F. A. VOYSEY.

Executed and exhibited by ALEXANDER MORTON AND CO.

- 99 DESIGN FOR SEAL FOR THE WELSH UNIVERSITY.

By SIR EDWARD BURNE-JONES, BART.

- 100-104 ILLUSTRATIONS TO CHAUCER. Pencil drawings.

By SIR EDWARD BURNE-JONES, BART.

- 105 ST. PETER. Cartoon for glass.

By SELWYN IMAGE.

- 106, 107 CARTOONS FOR STAINED GLASS. Ark of the Covenant Church, Stamford Hill.

By WALTER CRANE.

106 The Translation of Enoch.

107 The Translation of Elijah.

- 108 "LOVE." Needlework panel.

Designed by SIR E. BURNE-JONES, BART.

Executed and exhibited by FRANCES HORNER.

- 109, 110, HAMMERED SILVER PLAQUES. 110A BOOK COVER.

Designed by SIR E. BURNE-JONES, BART.

Executed and exhibited by R. CATTERSON SMITH.

- 111 OAK SIDE-TABLE.

Designed by A. S. DIXON.

Executed by J. PRITCHATT and others.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT, LIMITED.

- 112 BISCUIT BOX. Wrought brass and copper.

Designed and exhibited by R. LL. B. RATHBONE.

Executed by ALFRED HUGHES.

113 STEEL CASKET, with enamels and gold settings.
Designed and exhibited by ALEXANDER FISHER.

Executed by ALEXANDER FISHER and FRANCIS SCAIFE.

114 CHRISTENING CASKET IN WROUGHT STEEL WITH ENAMELS.

Designed and executed by NELSON and EDITH DAWSON, assisted in the metal work by C. OTTAWAY.

Exhibited by CAPTAIN G. J. SWINTON.

115-119 ILLUSTRATIONS TO CHAUCER. Pencil drawings.
By SIR EDWARD BURNE-JONES, BART.

120 "CORNELIUS." Cartoon for glass.
By SELWYN IMAGE.

121 SILK AND WOOL TAPESTRY HANGING.
Designed by SAMUEL ROWE.
Executed and exhibited by ARTHUR H. LEE.

122-124 DECORATIVE DRAWINGS.
By SIR EDWARD BURNE-JONES, BART.

125 CARTOON FOR STAINED GLASS. High Cross Church, Ware.
Designed and exhibited by HELEN COOMBE.

126, 127 "LILIUM." SILK FABRIC.
Designed by LINDSAY P. BUTTERFIELD.

Executed and exhibited by ALEXANDER MORTON AND CO.

128 DESIGN FOR A DOOR KNOCKER.
By ONSLOW WHITING.

129 MUSIC CABINET.
Designed and exhibited by G. LL. MORRIS.
Executed by E. S. RATCLIFFE and J. VERNEY.

130 MODELLED DESIGN FOR PUNCH BOWL, to be executed in repoussé silver.
By ELEANOR LOUISE MERCER.

131 CARTOON FOR STAINED GLASS. High Cross Church, Ware.
Designed and exhibited by HELEN COOMBE.

132 CASE OF JEWELRY.
By FREDERICK S. ROBINSON.

- 133 SKETCH FOR STAINED GLASS.
By CHRISTOPHER WHALL.
- 134 DOUGLAS CASTLE CHAPEL
DECORATION. Cartoon of central
panel of altar piece.
By CHRISTOPHER WHALL.
- 135 CHRIST IN THE HOUSE OF
LAZARUS. Cartoon for stained
glass.
By HENRY HOLIDAY.
- 136 NATIVITY. Cartoon for stained
glass.
By HENRY HOLIDAY.
- 136A SKETCH FOR STAINED
GLASS WINDOW.
By HENRY HOLIDAY.
- 137 VIRGIN AND CHILD WITH
THE PROPHETESS ANNA.
Cartoon for stained glass.
By HENRY HOLIDAY.
- 138 A DREAM. Metal panel in low relief.
By ONSLOW WHITING.
- 139 HERALDIC DEVICE in beaten
steel and champlevé enamel.
By NELSON and EDITH DAWSON.

- 140 SKETCH FOR STAINED GLASS.
By CHRISTOPHER WHALL.
- 141 "THE LION AND THE DOVE."
Cartoon for stained glass. Ark of the
Covenant Church.
By WALTER CRANE.
- 142 PROPOSED WINDOW FOR ST.
BARTHOLOMEW'S CHURCH,
IPSWICH.
By CHRISTOPHER WHALL.
- 143-45 SPENSER'S "FAERIE
QUEENE." Pen drawings.
By WALTER CRANE.
- 146 CARTOON FOR WALL PAINT-
ING.
By LOUIS DAVIS.
- 147 "LOVE ACTIVE." "LOVE PAS-
SIVE." Cartoons for the smaller
panels on a large staircase.
By LOUIS DAVIS.
- 148 PLASTER-WORK.
By ERNEST W. GIMSON.
- 149 CHIMNEY-PIECE IN MARBLE
AND ONYX.
Designed by W. R. LETHABY.
Executed and exhibited by FARMER
AND BRINDLEY.

150 FIRE-GRATE.

Designed by W. R. LETHABY.
 Executed by JOHN GARDNER.
 Exhibited by the PORTLAND METAL
 WORKS.

151 WROUGHT IRON AND
ENAMEL FIRE-DOGS.

Designed by W. R. LETHABY.
 Executed by LONGDEN AND CO.,
 assisted by J. C. LUCAS, J. DYSON, and
 P. ATHERTON.
 Exhibited by LONGDEN AND CO.

152 PAIR OF ENAMELLED
CANDLESTICKS.

Designed by W. R. LETHABY.
 Executed and exhibited by LONGDEN
 AND CO.

153 GAS BRACKET.

Designed by W. R. LETHABY.
 Executed and exhibited by the PORT-
 LAND METAL WORKS.

154 ALMS DISH in beaten silver and
enamel. "The Turmoil of the World
and Inward Peace."

By NELSON and EDITH DAWSON.

155 ELECTRIC LIGHT BRACKET.

Designed by W. R. LETHABY.
 Executed and exhibited by the PORT-
 LAND METAL WORKS.

156 STEEL FENDER.

Designed and exhibited by T. J. COB-
 DEN-SANDERSON.
 Executed by LONGDEN AND CO.

157-159 SPENSER'S "FAERIE
QUEENE." Pen drawings.

By WALTER CRANE.

160 CARTOON FOR WALL PAINT-
ING.

By LOUIS DAVIS.

161 DESIGN FOR STAINED GLASS.

By SELWYN IMAGE.

162 "THE SPAE WIFE." Study for
stained glass.

By ARTHUR LOUIS DUTHIE.

163 "AERIAL SPRITES." Bronze
relief.

By E. M. ROPE.

164 PLASTER PANEL. "La Belle
Sauvage."

By HARRY FOSKEY.

- 165 GESSO PANEL.
By MATTHEW WEBB.
- 166 "AFTON." Silk fabric.
Designed by ARTHUR SILVER.
Executed and exhibited by ALEX-
ANDER MORTON AND CO.
- 167 CARTOON FOR STAINED
GLASS STAIRCASE WINDOW.
Designed by DAVID GOULD.
Exhibited by J. and W. GUTHRIE.
- 168 SIX PANELS FOR A SETTLE.
By MRS. WALTER CAVE.
- 169 DESIGN FOR STAINED GLASS.
"Apollo and the Muses."
By G. WOOLLISCROFT RHEAD.
- 170 THE ELFIN-HUNTSMAN (gesso
work).
By MATTHEW WEBB.
- 171 L'AMOUR qui dort au pied d'un
arbre où les oiseaux chantaient.
By MRS. WALTER CAVE.
- 172 A LETTER PLATE.
By W. REYNOLDS-STEPHENS.
- 173 SILK AND WOOL TAPESTRY
HANGING.
By ARTHUR H. LEE.

- 174 CARTOONS FOR PANELS OF
PULPIT. Teddington Church.
By REGINALD HALLWARD.
- 175 CASE.
a. EMBROIDERED CASKET.
By MISS GWENDOLEN CHAFY.
b, c, d, e. {ENAMELLED GLASS.
{By MISS NELIA CASELLA.
f. CUPID AND PSYCHE.
By MISS F. F. M. CLARKE.
g. ILLUMINATED CASKET.
By MISS ELLA CASELLA.
h. PAINTED GESSO BOX.
By MISS NELIA CASELLA.
j. MODEL FOR CASKET.
By MISS M. LILIAN SIMPSON.
k. LEAD WATER-POT WITH
TINNED STENCILLING.
By F. W. TROUP.
l. CASKET.
By MRS. TROTTER.
m. IVORY CASKET. "Cupid and
Psyche."
Designed by ALEX. FISHER.
Executed by ALEX. FISHER and
LEONARD AUST.
n. DECORATIVE BUST.
By MISS ELLA CASELLA.

176 CASE OF METAL WORK.

Designed by C. R. ASHBEE, assisted by W. HARDIMAN, W. A. WHITE, A. CAMERON, and J. BAILY.

Executed by C. R. ASHBEE, W. HARDIMAN, W. A. WHITE, A. CAMERON, J. BAILY, A. SCHONWERK.

Exhibited by THE GUILD OF HANDICRAFT.

176Z BRONZE DOOR HANDLE, WITH CIRCULAR ENAMEL PLATES.

Designed by C. R. ASHBEE and WENLOCK ROLLINS.

Executed by WENLOCK ROLLINS.

Enamel by A. CAMERON.

Exhibited by C. R. ASHBEE.

178 HARPSICHORD.

Designed and constructed by ARNOLD DOLMETSCH, assisted by W. NEARN.

Decoration invented and painted by HELEN COOMBE.

Exhibited by ARNOLD DOLMETSCH.

179 CASE

a. ALTAR CROSS FOR ST. MARTIN'S CHURCH, MARPLE.

Designed and exhibited by H. WILSON.

Executed by H. WILSON, W. H. WILSON, MESSRS. LONGDEN AND CO.

b. CHALICE IN SILVER AND BRONZE.

By H. WILSON.

c. ALTAR CROSS.

By H. WILSON.

d. WAFER BOX.

Designed by H. WILSON.

Executed by H. WILSON and S. CAREY CURTIS.

e. ENAMELLED TRIPTYCH.

Designed by ALEX. FISHER.

Executed by ALEX. FISHER, L. AUST.

f. ENAMELLED SILVER SPOON.

By ELEANOR LOUISE MERCER.

g. SEAL FOR THE UNIVERSITY OF WALES.

Designed by SIR EDWARD BURNE-JONES, BART.

Executed by (obverse) MISS NELIA CASELLA (reverse) MISS ELLA CASELLA.

h. PEWTER TANKARD WITH COPPER HANDLE.

Designed by A. S. DIXON.

Executed by A. WILLIAMS, J. BIRKETT.

Exhibited by BIRMINGHAM GUILD OF HANDICRAFT.

i. HAMMERED SILVER TANKARD.

By A. S. DIXON.

k. PORTRAIT MEDALLION.

By MISS FLORENCE HARRIET STEELE.

m. CHASED SILVER CUP.

By A. S. DIXON.

n. CUP, BEATEN COPPER AND CLOISONNÉ ENAMEL.

By NELSON and EDITH DAWSON.

Graciously lent by HER MAJESTY THE QUEEN.

o. SILVER CROSS FOR PEMBROKE COLLEGE CHAPEL, CAMBRIDGE.

By EDWARD S. PRIOR.

180 CASE OF JEWELRY AND METAL WORK.

Designed by C. R. ASHBEE, assisted by W. HARDIMAN, W. A. WHITE, A. CAMERON, and J. BAILY.

Executed by C. R. ASHBEE, W. HARDIMAN, W. A. WHITE, A. CAMERON, J. BAILY, and A. SCHONWERK.

Exhibited by THE GUILD OF HANDICRAFT.

181 TABLE WITH CIPOLLINO MARBLE TOP.

Designed by W. R. LETHABY.

Executed and exhibited by FARMER AND BRINDLEY.

182 ROSEWOOD WORKBOX.

Designed by W. R. LETHABY.

Executed by KENTON AND CO.

Exhibited by MRS. SWAINSON.

183, 184 ELECTRIC LIGHT PENDANTS.

Designed by W. R. LETHABY.

Executed and exhibited by the PORTLAND METAL WORKS.

185 GAS PENDANT.

Designed by W. R. LETHABY.

Executed and exhibited by the PORTLAND METAL WORKS.

186 BRASS CHANDELIER.

Designed by A. S. DIXON.

Executed by T. BIRKETT and A. ALLBUTT.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT, LIMITED.

NORTH GALLERY.

188 PIECE OF EMBROIDERY ON SILK.

Designed by MRS. SPARLING.

Executed and exhibited by MAUD BROOKE.

189 EMBROIDERY IN FILOSELLE ON SILK.

Designed by MORRIS AND CO.

Executed and exhibited by FLORA E. J. HAYMAN.

190 SQUARE OF NEEDLEWORK FOR A CUSHION.

Designed and exhibited by ALLAN F. VIGERS.

Executed by MISS KATHLEEN VIGERS.

191 PANEL FOR SCREEN. Appliqué patchwork.

By KATHLEEN O'NEILL.

NORTH GALLERY.

61

192 "ALUTO." Axminster Carpet. Designed and exhibited by C. F. A. VOYSEY. Executed by TOMKINSON AND ADAM.

193 TABLE CENTRE (one end only) worked in Filofloss. Designed by LEWIS F. DAY. Executed by MISS CRICKMER. Exhibited by MISS MARY BUCKLE.

194 EMBROIDERED CUSHION Designed by SELWYN IMAGE. Executed by MISS C. G. TROWER, and members of the Hertford Embroidery Class. Exhibited by MISS C. G. TROWER.

195 SILK EMBROIDERY. Executed and exhibited by MISS UNA TAYLOR.

196 ROUND OAK TABLE. Designed by CHARLES SPOONER. Executed by WILLIAM HALL. Exhibited by THE WOOD HANDI- CRAFTS SOCIETY.

- 197 MAHOGANY CABINET.
Designed by CHARLES SPOONER.
Executed by WILLIAM HALL, and T. H. CROCKER.
Exhibited by THE WOOD HANDICRAFTS SOCIETY.
- 198 BEDSTEAD, HEAD AND FOOT.
Designed and exhibited by EDGAR WOOD.
Executed (woodwork) by PEARSON AND BROWN, assisted by WILLIAM HARDIMAN. Metal - work by B. SCHWABE.
- 199 DOOR CURTAIN IN EMBROIDERY. "Brynhyld."
Designed by BERNARD SLEIGH.
Executed by E. E. BLOXCIDGE, and MARY IVENS.
Exhibited by the BIRMINGHAM MUNICIPAL SCHOOL OF ART.
- 200 "ALUTO." Axminster carpet.
Designed and exhibited by C. F. A. VOYSEY.
Executed by TOMKINSON AND ADAM.

- 201 EMBROIDERY. Figure subject.
Designed by W. B. RICHMOND, R.A.
Executed by UNA TAYLOR.
Exhibited by the REV. CANON WILBERFORCE.
- 202 COPY OF AN OLD ITALIAN VESTMENT.
By JEAN GORDON.
- 203 MUSIC CHEST AND WORKBOX.
By A. ERNEST BARNESLEY.
- 204 PART OF ALTAR FRONT.
Designed by W. R. LETHABY.
Executed by LONGDEN AND CO, assisted by B. COLDWELL and G. ESLING.
Exhibited by LONGDEN AND CO.
- 205 CARVED FRAME. APPLES.
By MARGARET HUSSEY.
- 206 TABLE CENTRE.
By MAY FIELD.
- 207 DECORATIVE NEEDLEWORK.
Designed by HAROLD TARBOLTON.
Executed and exhibited by BEATRICE D. GULLAND.

- 208 EMBROIDERED PANEL for Piano-front or overmantel.
Designed and executed by FLORENCE A. FRANCIS.
Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.
- 209 TABLE CENTRE.
Designed, from the Persian, and exhibited by GERTRUDE S. MAW.
Executed by FANNY BALL.
- 210 FAN, spangled on black gauze.
By ELEANOR ROWE.
- 211 PANEL FOR SCREEN OR CUSHION.
By MISS LUCAS.
- 212 EMBROIDERY FOR HAND-SCREEN, to be set in light copper frame with handle.
Designed by HERBERT C. and GERTRUDE S. MAW.
Executed by MARY ANN WILD.
Exhibited by GERTRUDE S. MAW.
- 213 TABLE CENTRE of Indian design.
Executed by FLORENCE NICHOLAS.
Exhibited by GERTRUDE S. MAW.

- 214 EMBROIDERED SCREEN PANEL.
Designed by LEWIS F. DAY.
Executed by MRS. LEWIS F. DAY.
Exhibited by MISS M. BUCKLE.
- 215 NIGHT-DRESS CASE.
Designed and exhibited by J. PAUL COOPER.
Executed by MISS H. DALGLEISH.
- 216 TABLE CENTRE, washing silk.
"A running ribbon of perfumed snow."
By MISS LUCAS.
- 217 PORTION OF A FRIEZE.
Designed and executed by R. ANNING BELL and STUDENTS OF MUNICIPAL SCHOOL OF ART, LIVERPOOL.
Exhibited by R. A. BELL.
- 218 THE FIVE SENSES. Design for damask table-cloth.
By WALTER CRANE.
- 219 BAROMETER CASE.
By C. F. A. VOYSEY.
- 220 VASE IN SALT-GLAZED STONEWARE.
Designed by WALTER GANDY.
Executed by MISS J. RUMBOLL.
Exhibited by DOULTON AND CO.

- 221 "ANDANTE TRANQUILLO."
By F. ROGERS.
- 222 VASE IN SALT-GLAZED
STONEWARE.
Designed by WALTER GANDY.
Executed by MISS E. TOSEN.
Exhibited by DOULTON AND CO.
- 223-24 MANTEL AND FIREPLACE.
Designed by C. F. A. VOYSEY.
Executed by THE PORTLAND METAL
WORKS.
- 225 BRASS AND IRON FENDER.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A.
ALLBUTT.
Exhibited by THE BIRMINGHAM
GUILD OF HANDICRAFT.
- 226 HAMMERED COPPER COAL
SCUTTLE.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A.
WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD
OF HANDICRAFT.
- 227 BRASS FOOTMAN.
Designed by A. S. DIXON.
Executed by T. BIRKETT.
Exhibited by THE BIRMINGHAM GUILD
OF HANDICRAFT.

- 228 DESSERT CLOTH. Hand-woven.
Designed by GODFREY BLOUNT.
Executed by CLARA PAMMENTER.
Exhibited by MRS. JOSEPH KING
- 229 NIGHT-DRESS CASE. Grecian
design.
Executed by LIZZIE BIRD.
Exhibited by GERTRUDE S. MAW.
- 230-32 SILK EMBROIDERIES. The
scroll adapted from an old Italian
design.
By MISS UNA TAYLOR.
- 233 PANEL FOR A QUILT.
Designed by C. F. A. VOYSEY.
Executed and exhibited by MRS.
REYNOLDS-STEPHENS.
- 234 NIGHT-DRESS CASE. Indian
design.
Executed by ELIZA HITCHIN.
Exhibited by GERTRUDE S. MAW.
- 235 SIDEBORAD or Dresser-cloth. Hand-
woven.
Designed by GODFREY BLOUNT.
Executed by CLARA PAMMENTER.
Exhibited by MRS. JOSEPH KING.
- 236 CUSHION COVER.
Designed by JESSIE NEWBERY.
Executed and exhibited by JESSIE
CLELAND (Glasgow School of Art).

- 237 BEDROOM CHAIR.
Designed and exhibited by C. F. A. VOYSEY.
Executed by WILLIAM SIMPSON.
- 238 AN EMBROIDERED CASKET.
Partly of Japanese design.
Designed and executed by MARY W. FREEMAN.
Exhibited by H. S. TUKE.
- 239 PLASTER DESIGN FOR A SILVER PANEL.
By ESTHER MOORE.
- 240 WINDOW CURTAIN EMBROIDERY ON LANGDALE LINEN.
Designed by REGINALD HALLWARD.
Executed and exhibited by EDITH BLOXAM.
- 241 SIDEBOARD CLOTH OR PIANO STRIP.
By A. RICHARDSON.
- 242 MANTEL BORDER.
Designed by JESSIE R. NEWBERY.
Executed and exhibited by JENNY ROWAT (Glasgow School of Art).
- 243 SMALL CABINET SIDEBOARD.
Designed by HENRY ARTHUR.
Executed by J. E. KENNETT.
Exhibited by FREDERICK ARTHUR.

- 244 BOX IN MAHOGANY, with enamels and gilt fretwork.
Design and enamels by ALEXANDER FISHER.
Woodwork and fretwork by LEONARD AUST.
- 245 EMBROIDERED PORTIÈRE.
Designed and executed by AGNES CAMPBELL SIMONS.
Exhibited by the SOUTH-WEST LONDON POLYTECHNIC.
- 246 HEARTH RUG.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.
- 247 DECORATIVE HANGING.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.
- 248 DECORATIVE BED COVER OR PORTIÈRE.
Designed by HERMANN OBRIST.
Executed by BERTHA RUCHET.
- 249 EMBROIDERED SQUARE FOR THE TOP OF A TABLE.
By EDITH SCLATOR.
- 250 LARKSPUR BORDER. Sofa back.
By MATILDA LUCAS.

251 PART OF CHANCEL STALLS
for All Hallows' Church, Southwark.
Designed and exhibited by H. WILSON.
Executed by J. PARKIN (CHARLES
TRASK AND SONS).

251A TAPESTRY.

Designed by WILLIAM MORRIS.
Executed by WILLIAM HAMILTON.
Exhibited by MORRIS AND CO.

252 MINISTERING ANGELS. Arras
tapestry.

Designed (figures) by SIR EDWARD
BURNE-JONES, BART., and (back-
ground and border) H. DEARLE.

Executed by G. ELIMAN and W.
HAMES.

Exhibited by MORRIS AND CO.

253 "SPRING." Arras tapestry. "Spring,"
after BOTTICELLI.

Executed by W. KNIGHT, G. L. MERRITT,
and J. MARTIN.

Exhibited by MORRIS AND CO.

254 "PRAISING ANGELS." Arras
tapestry.

Designed (figures) by SIR EDWARD
BURNE-JONES, BART., and (background
and border) H. DEARLE.

Executed by G. ELIMAN and W.
HAMES.

Exhibited by MORRIS AND CO.

255 A DINING OR SERVING TABLE,
with uprights for fruit or flowers.

Designed and exhibited by W. REY-
NOLDS-STEPHENS.

Executed by F. COOTE and J. WELSH.

256 INLAID BOX.

Designed and exhibited by the HON.
MABEL DE GREY.

Inlaid by JOHN REASON (Home Arts
Association).

257 SLIDING TABLE BOOKSTAND.

Designed by CHARLES SPOONER.

Executed by WILLIAM HALL.

Exhibited by THE WOOD HANDI-
CRAFTS SOCIETY.

258 SIGNS OF THE ZODIAC. EM-
BROIDERED TABLE-CLOTH.

Designed and executed by MARY E.
WAKEFIELD.

Exhibited by THE BIRMINGHAM MU-
NICIPAL SCHOOL OF ART.

259 OAK CHEST.

By SIDNEY H. BARNESLEY.

- 260 FOLDING SCREEN.
Designed and exhibited by REGINALD BLOMFIELD.
Executed (embroidery) by MISS HELEN ALEXANDER and (woodwork) by A. H. MASON.
- 261 MUSIC CABINET.
Designed by C. R. ASHBEE.
Executed by R. READ.
Exhibited by GUILD AND SCHOOL OF HANDICRAFT.
- 262 CASKET (model) for cast steel and wood.
By FLORENCE H. STEELE.
- 263 "ISPAHAN." Tapestry.
Designed by WILLIAM MORRIS.
Executed by ARTHUR DULSON.
Exhibited by MORRIS AND CO.
- 264, 265 SPECIMENS OF STENCIL DECORATION.
By ALDAM HEATON.
- 266 DESIGN FOR A FRIEZE.
Designed and executed by ARTHUR L. GWATKIN.
Exhibited by WYLIE AND LOCHHEAD, LIMITED.

- 267 "COWSLIPS." Tea-cloth in silk on Langdale linen.
Designed by GEORGE MALLALIEU.
Executed by MRS. WARD.
Exhibited by M. A. SMITH.
- 268 CREWEL NEEDLE WORK.
Designed by
Executed and exhibited by MARGARET MUIR MACKENZIE.
- 269 "TO-MORROW TO FRESH WOODS AND PASTURES NEW." Embroidered panel.
Designed and executed by EDITH GOODMAN.
Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.
- 270 EMBROIDERED PIANO FRONT.
Designed and executed by EUNICE E. BLOXCIDGE.
Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.
- 271 OAK SIDEBOARD.
Designed and exhibited by EDWARD PRIOLEAU WARREN.
Executed by HOLLOWAY BROS., with the assistance of J. DUTCH, G. H. SILLITOE, R. MANHIRE, and F. SINGLETON.

272 SEVEN SPECIMENS OF POT-
TERTY.

By PILKINGTON AND CO.

273 HAMMERED BRASS PANEL.

Designed and executed by LUCY
RAEBURN.Exhibited by CHARLES RENNIE
MACKINTOSH.

274 HAMMERED COPPER TRAY.

Designed and executed by W. A.
WHITE.Exhibited by THE GUILD AND SCHOOL
OF HANDICRAFT.

275 LARGE VASE.

Designed (adapted) and executed by
H. S. RATHBONE.Exhibited by THE DELLA ROBBIA
POTTERY CO.

276 HAMMERED COPPER TRAY.

Designed and executed by A. CAME-
RON.Exhibited by THE GUILD OF HANDI-
CRAFT.

277 PRINTED VELVETEENS.

Designed by LEWIS F. DAY.

Executed and exhibited by TURNBULL
AND STOCKDALE, LIMITED.

278 "THE DANCING FRIEZE."

Frieze embossed in leather, gilded, and
lacquered.

Designed by STEPHEN WEBB.

Executed and exhibited by JEFFREY
AND CO.279 WALL FILLING. Modelled and
embossed Cordelova.

Designed by A. JONQUET.

Executed by J. MCINNES, J. BALDRY,
and J. BELL.Exhibited by THE CORDELOVA COM-
PANY, LIMITED.

280 "THE CHRYSANTHEMUM."

Design for tapestry.

By A. SILVER.

281 "THE THISTLE." English hand-
woven silk damask.

Designed by AYMER VALLANCE.

Executed by URIAH CROSS.

Exhibited by THE SPITALFIELDS SILK
ASSOCIATION.

282 "THE VERONESE." Wall paper.

Designed by LEWIS F. DAY.

Executed (printed) by W. JACKSON.

Exhibited by JEFFREY AND CO.

- 283-84 WOOD INLAY.
Designed and exhibited by R. S. LORIMER.
Executed by WHYTOCK AND REID.
- 285 CLOCK IN BEATEN SILVER,
with beaten brass weights and aluminium pendulum.
By MARGARET MACDONALD and FRANCES E. MACDONALD.
- 286 MIRROR FRAME. Hammered copper.
By ALFRED HUGHES.
- 287 CANDLE SCONCE. Chased and repoussé brass.
Designed by A. S. DIXON.
Executed by T. BIRKETT.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.
- 288 WOOL TAPESTRY HANGING.
Designed by SAMUEL ROWE.
Executed and exhibited by ARTHUR H. LEE.
- 288x. FOLDING SCREEN.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.

- 289 CRADLE. Larch.
Designed and exhibited by GEORGE P. BANKART.
Executed (woodwork) by JOHN CARTWRIGHT and (ironwork) GEORGE GRAINGER.
- 290 RUG (showing one quarter).
By MISS C. G. TROWER.
- 291 MUSIC COMMODORE. Italian walnut.
Designed and exhibited by JOHN BEGG.
Executed by WHYTOCK AND REID.
- 292 DUTCH VASE.
Designed by ARTHUR HEELE.
Executed by MISS LIZZIE WILKINS.
Exhibited by THE DELLA ROBBIA POTTERY CO.
- 293 SCREEN.
Designed and executed by GEORGE FRAMPTON, A.R.A.
Exhibited by MISS ALICE RADCLIFFE.
- 294 MANTEL-PIECE (AMERICAN WALNUT) AND EMBOSSED PAPER for Herr Rudolf Blank, Düsseldorf, Germany.
Designed and exhibited by C. HARRISON TOWNSEND.
Executed (carving), GEORGE FRAMP-

TON, A.R.A., (woodwork), W. S. WALKER, (copper work and fire-irons), H. S. PEPPER, and (embossed paper) ROTTMAN AND CO.

295 FENDER. Steel, brass, and aluminium.

Designed and exhibited by A. H. SKIPWORTH.

Executed by THOS. ELSLEY AND CO.

296 DINING-ROOM CHAIR.

Designed and exhibited by WALTER CAVE.

Executed by WILLIAM BURDON.

297 CHEST. Acacia wood, red leather and brass.

Designed (adapted), executed, and exhibited by MRS. WILLINGHAM RAWNSLEY.

298 DOOR-PLATES AND HANDLES.

Bronze, doré-bronze and pewter.

By MISS ADELE HAY.

299 CARVED FRAME. ALMOMDS.

By MISS MARGARET HUSSEY.

300 PAINTED PANEL FOR DOOR.

By E. D. WIN PALMER.

301 "TREES AND LILIES." Design for cretonne.

By A. SILVER.

302 "THE PEACOCK AND VINE." Design for frieze.

By WALTER CRANE.

303 "THE FIG AND PEACOCK." Design for wall-paper.

By WALTER CRANE.

304 "THE FIG AND PEACOCK." Wall-paper, printed in tinted lacquer on a lacquered metal ground.

Designed by WALTER CRANE.

Executed and exhibited by JEFFREY AND CO. (Printed by W. BOTTOMLEY.)

305 WOOL TAPESTRY HANGING. Designed by LEWIS F. DAY.

Executed and exhibited by ARTHUR H. LEE.

306 CURTAIN OR QUILT.

Designed by AYMER VALLANCE.

Executed by BESSIE HUGGETT and PUPILS.

Exhibited by BESSIE HUGGETT.

307 ARMCHAIR. Gesso and carved walnut.
Designed and exhibited by A. WICKHAM JARVIS.
Executed by A. WICKHAM JARVIS and (joinery) STEPHENS.

308 BOOKCASE CABINET. Brown oak.
Designed by GEORGE JACK.
Executed by WILLIAM THATCHER.
Exhibited by MORRIS AND CO.

308X FIVE SPECIMENS OF POTTERY.
By PILKINGTON AND CO.

308Y FOUR SPECIMENS OF PAINTING ON POTTERY.
By MISS LUCAS and MISS MATILDA LUCAS.

309 WOOL TAPESTRY HANGING.
Designed by LEWIS F. DAY.
Executed and exhibited by ARTHUR H. LEE.

310 "THE FIG AND PEACOCK."
Wall-paper and frieze.
Designed by WALTER CRANE.
Executed (printed) by R. HITCHCOCK.
Exhibited by JEFFREY AND CO.

311 MOTIF FOR NURSERY WALL-PAPER.
By HORACE WARNER.

312 "BELFIELD." Design for Cretonne.
By SIDNEY HAWARD.

313 DESIGN FOR SOFA CUSHION IN APPLIQUÉ.
By KATHARINE M. WARD.

314 DECORATED MATCH-BOARDING.
By HORACE WARNER.

315 "THE MEADOW." Design for wall-paper.
By WALTER CRANE.

316 DESIGN FOR MACHINE-PRINTED CRETONNE.
By GEORGE R. RIGBY.

317 "A GUARDIAN ANGEL. CHILDREN BRINGING LILIES TO THE HOLY CHILD. MOTHER AND CHILD." Coloured plaster.
By E. M. ROPE.

318 SNAKE'S HEAD FRIEZE.
Designed and exhibited by REGINALD T. DICK.
Executed by P. RAFFAELLO.

- 319 INLAID OVERMANTEL PANEL.
Designed and exhibited by the HON.
MABEL DE GREY.
Executed by EDWARD FORD (Home
Arts Association).
- 320 EMBROIDERED BOOK-COVER,
for the Kelmscott Chaucer.
Designed and executed by MARY J.
NEWILL.
Exhibited by THE BIRMINGHAM
MUNICIPAL SCHOOL OF ART.
- 321 EMBROIDERED BOOK-COVER.
Designed by WALTER CRANE.
Executed and exhibited by MRS.
WALTER CRANE.
- 322 EMBROIDERED TEA COSY.
Designed by LEWIS F. DAY.
Executed by MISS JOAN STEWART.
Exhibited by MISS MARY BUCKLE.
- 323 THREE CARVED PANELS, after
Dalziel's Arabian Nights.
By GEORGE HOMFRAY.
- 324 EMBROIDERED BOOK-COVER.
By BEATRICE A. WALDRAM.
- 325 EMBROIDERED BLOTTER.
Designed and exhibited by MISS C. G.
TROWER.
Executed by MRS N. DAVIES.

- 326 BOOK-COVER, worked in tapestry
stitch on linen. Indian brasswork
design.
By K. W. JENDWINE.
- 327 SMALL CUSHION OR PANEL.
Italian silks.
Designed by LEWIS F. DAY.
Executed by MISS JANET SWINDELLS.
Exhibited by MISS MARY BUCKLE.
- 328 OAK CHEST. Landscape panel
inlaid.
Designed and exhibited by R. S.
LORIMER.
Executed by WILLIAM WHEELER.
- 329 INLAID STRING BOX.
Designed by C. F. A. VOYSEY.
Executed by WILLIAM HALL.
Exhibited by the WOOD HANDICRAFTS
SOCIETY.
- 330 EMBROIDERED PANELS for a
Reredos.
Designed and exhibited by MARY J.
NEWILL.
Executed by MARY J. NEWILL, HELENA
M. R. NEWILL, MARY E. NEWILL, and
ETHEL C. NEWILL (Birmingham Mu-
nicipal School of Art).

- 331 "THE THICKET." Wall - paper frieze printed in lacquer.
Designed by HEYWOOD SUMNER.
Executed (printed) by WILLIAM BOTTOMLEY.
Exhibited by JEFFREY AND CO.
All the examples shown by this firm have been coloured and printed under the direction of METFORD WARNER.
- 332 "FLORAL TRELLIS." Wall-paper.
Designed by HEYWOOD SUMNER.
Executed (printed) by W. JACKSON.
Exhibited by JEFFREY AND CO.
- 333 "THE FIG AND VINE." Wall-paper.
Designed by HEYWOOD SUMNER.
Executed (printed) by W. JACKSON.
Exhibited by JEFFREY AND CO.
- 334 A BOWL IN BEATEN AND WROUGHT COPPER. On pedestal.
By NELSON DAWSON.
- 335 WALL-PAPER. Printed in lacquers on yellow and white metals.
Designed by LEWIS F. DAY.
Executed (printed) by W. BOTTOMLEY.
Exhibited by JEFFREY AND CO.
- 336 "THE MEADOW." Wall-paper.
Designed by WALTER CRANE.
Executed (printed) by W. JACKSON.
Exhibited by JEFFREY AND CO.



- 337 "THE MAY-TREE." Frieze.
Designed by WALTER CRANE.
Executed (printed) by W. JACKSON.
Exhibited by JEFFREY AND CO.
- 338 TWO ASH CHAIRS.
By ERNEST GIMSON.
- 339 "THE DEATH OF THE TULIP."
Embroidered book-cover.
By CELIA LEVETUS.
- 340 FOUR ITALIAN WALNUT PANELS.
Designed by LEWIS F. DAY.
Executed (carved) and exhibited by MARIA E. REEKS.
- 341 "PEACOCK." Design for cretonne.
By A. SILVER.
- 342 INLAID MEDICINE CUPBOARD.
Designed and exhibited by the HON. MABEL DE GREY.
Executed (inlaid) by WILLIAM BEER (Home Arts Association).
- 343 EMBROIDERY.
Designed by ARTHUR J. GASKIN.
Executed by MARY IVENS.
Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.

344 EMBROIDERED SCREEN
PANEL.

Designed by LEWIS F. DAY.

Executed by MISS WILKINSON.

Exhibited by MISS MARY BUCKLE.

345 EMBROIDERED CUSHION
PANEL.

Designed by LEWIS F. DAY.

Executed by MISS PEGGIE MURDOCH.

Exhibited by MISS MARY BUCKLE.

346 MOSAIC TILE.

Designed and exhibited by G. BRIDGE.

Executed by MRS. G. BRIDGE.

347 PANEL IN COLOURED PLAS-
TER.

By F. W. POMEROY.

348 OAK CHEST STAINED GREEN.

Designed by C. R. ASHBEE.

Executed by A. G. ROSE.

Exhibited by THE GUILD OF HANDI-
CRAFT.349 AN IRON FOUR-POST BED-
STEAD WITH CURTAINS AND
VALANCES.

Designed by A. H. CHRISTIE.

Executed by SHIRLEY AND CO.

Exhibited by ROBERT CHRISTIE.

350 QUILT.

Designed by JESSIE R. NEWBERY.

Executed by MARY ROWAT.

Exhibited by MRS. HUTCHESON (Glas-
gow School of Art).351 CASE OF ENAMELS, silver work
and jewellery.*a.* "LIFE." Enamel.

By ROBERT HILTON.

b. "PROSERPINA AND CERES."
Enamel.

By ELEANOR L. MERCER.

c. "WATER BABIES." Limoges
enamel.Designed and executed by JESSIE M.
JONES.Exhibited by THE BIRMINGHAM MUNI-
CIPAL SCHOOL OF ART.*d.* GOLD BRACELET, set with
olivines and cinnamon stone.Designed by CLAUDE NAPIER-CLA-
VERING.

Executed by CYRIL HADDLETON.

Exhibited by THE BIRMINGHAM GUILD
OF HANDICRAFT.

c. GOLD BRACELET, with enamelled roses.

Designed by CLAUDE NAPIER-CLAVERING.

Executed by

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

f. A SILVER-GILT TAZZA.

By N. STEVENSON.

g. BROOCH AND PENDANT set with tourmalines and yellow sapphires, and pink topaz, chrysolites and aquamarines.

Designed by CLAUDE NAPIER-CLAVERING.

Executed by WILLIAM MEAKING and CYRIL HADDLETON.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

h. SILVER BELT.

Designed by A. S. DIXON.

Executed by T. BIRKETT and W. CRESWICK.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

i. SILVER BUCKLE.

By MISS LILIAN SIMPSON.

i. PAIR OF SILVER SALT-CELLARS.

Designed by A. S. DIXON.

Executed by A. WILLIAMS.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

k. GOLD BRACELET set with olivines and amethysts.

Designed by CLAUDE NAPIER-CLAVERING.

Executed by FREDERICK JONES.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

l. SILVER CASKET.

Designed by A. S. DIXON.

Executed by T. BIRKETT.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

m. JEWELS AND ENAMELS on silver and copper.

By MISS ELINOR HALLÉ.

n. GOLD NECKLET AND PENDANT, set with olivines and amethysts.

Designed by CLAUDE NAPIER-CLAVERING.

Executed by FREDERICK JONES.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

o. BRACELET IN GOLD WIRE.
Designed by CLAUDE NAPIER-CLAVERING.

Executed by ALBERT GRIFFITHS.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

p. GOLD BROOCH set with chryso-prase, pearls and diamonds.

Designed by C. M. GERE.
Executed by FREDERICK JONES.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

r. "WATER BABIES." Limoges enamel.

Designed and executed by JESSIE M. JONES.

Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.

s. ENAMELLED TRAY.

By GERTRUDE SMITH.

t. ENAMELLED SILVER BROOCH.

By ELEANOR LOUISE MERCER.

u. SILVER BUTTER DISH.

Designed by A. S. DIXON.
Executed by A. WILLIAMS and T. BIRKETT.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

w. TRIPTYCH. Steel and enamel.
By NELSON and MRS. NELSON DAWSON, assisted by J. B. IMESON and C. OTTAWAY.

352 CASE OF METAL WORK.

n. DESIGN FOR BUCKLE.
By FRANK MOWBRAY TAUBMAN.

o. DESIGN FOR BUCKLE.
By ELEANOR L. MERCER.

p. DESIGN FOR CLASP.
By ESTHER MOORE.

r. COPPER COFFEE CADDY.
Designed and exhibited by R. LL. B. RATHBONE.
Executed by H. P. HALL.

s. COPPER BOWL, with enamel on silver in centre.
By ALEX. FISHER.

t. BROOCH IN SILVER AND BRONZE, and BELL PULLS IN BRONZE.
By FRANK MOWBRAY TAUBMAN.

u. WROUGHT COPPER BOX.
By R. LL. B. RATHBONE.

v. DESIGN IN BRONZE FOR CLASP.

Designed and exhibited by ESTHER M. MOORE.

Executed (in wax) by ESTHER M. MOORE, and (in bronze) ESTHER M. MOORE.

w. "BRUNHILD." Pendant in steel and enamel.

By ALEX. FISHER.

z. SPECIMENS OF BRASS AND COPPER HANDLES, ETC.

By R. LL. B. RATHBONE.

353 CASE OF LACE AND EMBROIDERY.

m. LACE. Old Buckinghamshire.

Executed by MARY ANNE CLARE.

Exhibited by MRS. IRVINE BOSWELL.

o. HANDKERCHIEF BORDER.

Modern Buckinghamshire.

Executed by MRS. D. PERCIVAL.

Exhibited by MRS. IRVINE BOSWELL

p. DRAWN CAMBRIC HANDKERCHIEF.

By LAURA CUDLIP.

r. FINE NET EMBROIDERY.

By H. MARGARET DIXON.

s. LACE BORDER.

By MRS. EDWARD JEMMETT BROWNE.

t. SILK DARNING.

Designed by WILLIAM MORRIS.

Executed and exhibited by HARRIET S. DRAKE.

u. LACE BORDER.

By MRS. EDWARD JEMMETT BROWNE.

v. LACE COLLAR. Buckinghamshire.

Executed by MRS. PARKER.

Exhibited by MRS. A. B. HORNE.

w. LACE. Buckinghamshire.

Executed by ANN FLEET.

Exhibited by MRS. IRVINE BOSWELL.

x. CORNER OF DESIGN FOR COVERLET. Worked in Ireland.

Exhibited by MRS. ERNEST HART.

y. TABLELAMP FOR ELECTRIC LIGHT.

Designed by R. W. SCHULTZE.

Executed and exhibited by A. J. SHIRLEY.

354 CASE OF LACE, EMBROIDERY, ETC.

o. LACE BORDER.

By MRS. EDWARD JEMMETT BROWNE.

p. FAN. Painted on chicken's skin.
By G. KOBERMEIN TERRELL.

r. "WELLS." Painted bowl.
By ANDREW B. DONALDSON.

s. FAN.
Designed at Donegal House and
executed in Ireland.
Exhibited by MRS. ERNEST HART.

t. EMBROIDERED LINEN SOFA
BACK.

Designed and exhibited by R. S.
LORIMER.
Executed by MISS STODART.

355 LECTERN WITH BOOKS for
St. Cuthbert's Church, Earl's Court.
Designed and exhibited by W. BAIN-
BRIDGE REYNOLDS.
Executed by W. BAINBRIDGE REY-
NOLDS, assisted by G. BELL, W. TICKETT,
T. MARTIN, and J. BROWN.

SOUTH GALLERY.

*Loan Collection of Cartoons and other
Decorative Work by the late*

FORD MADOX BROWN.

- 361 ENGRAVING by J. M. JOHNSTONE,
from the portrait of Ford Madox
Brown painted by himself, with his
signature.
Lent by JOHN HIPKINS, ESQ.
- 362 THE BROWN OWL. Book illus-
tration.
Lent by EDWARD GARNETT, ESQ.
- 363 "THE FOOTPATH WAY." Design
for a title-page.
Lent by EDWARD GARNETT, ESQ.
- 364 ST. HELEN. Cartoon for glass.
Lent by W. R. LETHABY.
- 365 CONSTANTINE. Cartoon.
Lent by THE WESTMINSTER TECH-
NICAL INSTITUTE.

366, etc. THIRTEEN DRAWINGS OF GREAT MEN. 1870-1878.

Lent by THE COUNCIL OF THE OWENS COLLEGE, MANCHESTER.

366 Homer.

367 Aristotle.

371 Henry Cavendish.

373 Cicero.

374 Roger Bacon.

378 Alfred the Great.

379 Columbus.

380 Michael Angelo.

381 Joan of Arc.

390 Shakespeare.

391 Sir Isaac Newton.

392 Francis Bacon.

393 Beethoven.

368, etc. SEVEN DESIGNS IN RED AND BLACK CHALK, 1886-1887.

Designed for the Manchester Jubilee Exhibition, 1887.

Lent by NEVILLE CLEGG, ESQ.

368 Mining.

375 Spinning.

383 Weaving.

384 Commerce.

396 Sheepshearing.

397 Shoeing.

438A Energy.

369 "ST. THOMAS THE APOSTLE." Cartoon, 1871.

Lent by THE WESTMINSTER TECHNICAL INSTITUTE.

370 "WILLIAM THE CONQUEROR FINDING THE BODY OF HAROLD." Oil painting.

Lent by MRS. MARIA LEATHART.

372 "ABRAHAM AND ISAAC." Cartoon for stained glass.

Lent by WILLIAM MARTIN, ESQ.

376 "ST. GEORGE." Cartoon for stained glass.

Lent by HAROLD RATHBONE, ESQ.

377 "SAINT ELIZABETH, MOTHER OF ST. JOHN BAPTIST." Cartoon for glass.

Lent by W. R. LETHABY.

382 "THE GOOD SHEPHERD." Cartoon in sepia, 1869.

Lent by THE WESTMINSTER TECHNICAL INSTITUTE.

385 "MRS. MADOX BROWN." Pastel portrait.

Lent by HAROLD RATHBONE, ESQ.

- 386 "QUEEN ELEANOR." Cartoon for glass, 1870.
Lent by FREDERIC SHIELDS, ESQ.
- 387 "THE ARCHANGEL MICHAEL." Cartoon for glass.
Lent by THE WESTMINSTER TECHNICAL INSTITUTE.
- 388 "CARDINAL BEAUFORT." Cartoon in charcoal, 1872.
Lent by THE WESTMINSTER TECHNICAL INSTITUTE.
- 389 THE BAPTISM OF EDWIN. Coloured Cartoon.
Lent by HAROLD RATHBONE, ESQ.
- 390-393 See 366, etc.
- 394 "ST. ANDREW." Cartoon for glass, 1869.
Lent by FORD MADDOX HUEFFER, ESQ.
- 395 PORTRAIT OF CHARLES ROWLEY, ESQ. Coloured chalk, 1885.
Lent by CHARLES ROWLEY, ESQ.
- 398 "CHRIST WALKING ON THE SEA." Cartoon for glass.
Lent by W. M. ROSSETTI, ESQ.

- 399 ROMAN SOLDIER. Study in coloured chalk for mural paintings in Manchester Town Hall.
Lent by CHARLES ROWLEY, ESQ.
- 400 "THE ENTOMBMENT OF CHRIST." Water-colour painting.
Lent by MRS. MARIA LEATHART.
- 401 "SOLOMON BUILDING THE TEMPLE." Cartoon in sepia, 1872.
Lent by FORD MADDOX HUEFFER, ESQ.
- 402 ARCHITECTURE. KING RENÉ'S HONEYMOON. One of four panels from a decorated cabinet, the remaining three, representing Music, Painting and Sculpture, being undertaken by D. G. ROSSETTI, and E. BURNE-JONES.
Lent by JOHN P. SEDDON, ESQ.
- 403 "THE DEATH OF TRISTRAM." Cartoon for picture, 1862.
Lent by C. FAIRFAX MURRAY, ESQ.
- 404 PENCIL DRAWING FOR THE PICTURE, "THE LAST OF ENGLAND," 1852.
Lent by HAROLD RATHBONE, ESQ.

- 405 SIR TRISTRAM AND LA BELLE ISOUDE (THE DEATH OF TRISTRAM.) Oil painting.
Lent by GEORGE RAE, ESQ.
- 406 "THE WRITING LESSON." Water-colour.
Lent by WILLIAM COLTART, ESQ.
- 407 "ROMEO AND JULIET." Chalk drawing, 1876.
Lent by CHARLES ROWLEY, ESQ.
- 408 "OLIVER CROMWELL AT ST. IVES." Oil painting, 1874.
Lent by the late WILLIAM BROCKBANK, ESQ.
- 409 "CHRIST BEARING HIS CROSS." Cartoon for glass.
Lent by FREDERIC SHIELDS, ESQ.
- 410 "LITTLE TOOTHLESS. A RUSTIC MAID." Water-colour, 1864.
Lent by CHARLES ROWLEY, ESQ.
- 411 "ST. PAUL IN THE SHIP-WRECK." Design for glass, 1874.
Lent by CHARLES ROWLEY, ESQ.
- 412 "THE ESCAPE OF PETER." Cartoon for glass, 1869.
Lent by FORD MADDOX HUEFFER, ESQ.

- 413 "KING LEAR." Oil painting.
Lent by MRS. MARIA LEATHART.
- 414 "KING RENE'S HONEYMOON." Water-colour, 1864.
Lent by WILLIAM COLTART, ESQ.
- 415 "NOLI ME TANGERE." Drawing in black chalk, 1875.
Lent by CHARLES ROWLEY, ESQ.
- 416 "THE YOUNGER FOSCARI." Water-colour, 1870.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.
- 417 CHAUCER. Small study in oil, for which D. G. Rossetti sat.
Lent by R. SINGLETON GARNETT, ESQ.
- 418 "PRESENTATION OF CHRIST IN THE TEMPLE." Drawing in black chalk, 1873.
Lent by EDWARD GARNETT, ESQ.
- 419 "JOHN DALTON." Sketch for mural painting in Town Hall, Manchester, 1887.
Lent by M. H. SPIELMANN, ESQ.
- 420 "QUEEN MARGARET OF ANJOU." Drawing in black chalk.
Lent by FREDERIC SHIELDS, ESQ.

- 421, 429, 434 "THE LEGEND OF ST. EDITH." Twelve designs for stained glass, 1873-1877.
Lent by THE CITY ART GALLERY, MANCHESTER.
- 422 "THE DISBELIEF OF ST. THOMAS." Cartoon in black chalk, 1874.
Lent by JOHN HIPKINS, ESQ.
- 423 A CONVENT. Design for stained glass, 1873.
Lent by WILLIAM MARTIN, ESQ.
- 423A THE PRISONER OF CHILLON. Water-colour.
Lent by the REV. S. A. THOMPSON YATES.
- 424 THE SACRIFICE OF ISAAC. Cartoon for stained glass, 1872.
Lent by W. M. ROSSETTI, ESQ.
- 425 ST. MARTIN AND THE BEGGAR (ST. MARTIN ON EARTH). Cartoon for stained glass.
Lent by W. R. LETHABY.
- 426 ST. URIEL, ST. MICHAEL. Design in colour for glass
Lent by ALLAN F. VIGERS, ESQ.

- 427 THE YOUNG MILTON. Cartoon for stained glass, 1874.
Lent by HAROLD RATHBONE, ESQ.
- 428 SIGURD'S GALLEY. Cartoon for stained glass, 1873.
Lent by WILLIAM MARTIN, ESQ.
- 430 THE EXPULSION OF THE DANES FROM MANCHESTER. Cartoon for the wall-painting in Manchester Town Hall, 1881.
Lent by HAROLD RATHBONE, ESQ.
- 430A CORDELIA'S PORTION. Cartoon, 1869.
Lent by E. G. FRANCIS, ESQ.
- 431 DORCAS. Cartoon for glass.
Lent by THEODORE WATTS-DUNTON, ESQ.
- 432 THE TRANSFIGURATION. Coloured cartoon, 1856. (Madox Brown's first cartoon for stained glass.)
Lent by JAMES POWELL AND SONS.
- 433 THE ADORATION OF THE SHEPHERDS. Design for stained glass, 1861.
Lent by S. C. COCKERELL.

- 434A A SUMMER DAY. (The Pretty Baa-Lambs.) Oil painting, 1851-59.
Lent by the REV. S. A. THOMPSON YATES.
- 434B FOUR SMALL DRAWINGS.
Lent by M. H. SPIELMANN, ESQ.
- 435 SAMUEL AND ELI. Cartoon for stained glass.
Lent by HAROLD RATHBONE, ESQ.
- 436 A CASTLE. Cartoon for glass, 1873.
Lent by WILLIAM MARTIN, ESQ.
- 437 CHRIST AND THE CANAANITE WOMAN. Cartoon for glass, 1873.
Lent by W. M. ROSSETTI, ESQ.
- 438 "WORK." First sketch for the picture.
Lent by ROBERT SINGLETON GARNETT, ESQ.
- 438A See 368.
- 439 STUDIES OF HEADS for "Oure Ladye of Saturday Night," 1847.
Lent by C. FAIRFAX MURRAY, ESQ.
- 440 STUDIES FOR "CHAUCER."
1845.
Academy Study, 1847.
Lent by C. FAIRFAX MURRAY, ESQ.

- 441 STUDIES FOR "ASCENSION."
1844.
First sketch for "Chaucer," 1845.
Sketch for "Oure Ladye of Saturday Night," 1846.
Head of Wycliffe, 1847.
Lent by C. FAIRFAX MURRAY, ESQ.
- 442 SECOND SKETCH FOR "CHAUCER." 1845.
Photograph from the finished picture.
Lent by C. FAIRFAX MURRAY.
- 443 EDWARD THE CONFESSOR.
Cartoon.
Lent by THE WESTMINSTER TECHNICAL INSTITUTE.
- 444 CHARLEMAGNE CARTOON.
Lent by THE WESTMINSTER TECHNICAL INSTITUTE.
- 445 STUDY OF A YOUNG GIRL SEATED IN A CHAIR. 1849.
Lent by C. FAIRFAX MURRAY, ESQ.
- 446 TWO SAINTS IN CIRCLES
1848.
Lent by C. FAIRFAX MURRAY, ESQ.
- 447 STUDIES FOR A MOTHER AND CHILD. 1848.
Lent by C. FAIRFAX MURRAY, ESQ.

- 448 STUDIES OF ANGEL AND CHILD, for "Oure Ladye of Saturday Night," 1847.
Lent by C. FAIRFAX MURRAY, ESQ.
- 449 STERNE AND MARIA. Sketch in pen and wash, 1842.
Lent by C. FAIRFAX MURRAY, ESQ.
- 450 PEASANT WOMAN AT A DOORWAY. 1842.
Lent by C. FAIRFAX MURRAY, ESQ.
- 451 EDWARD I. Cartoon for glass, 1871.
Lent by THE WESTMINSTER TECHNICAL INSTITUTE.
- 452 THE SACRIFICE OF ZACHARIAH. Cartoon for glass, 1867.
Lent by ALLAN F. VIGERS, ESQ.
- 453 CARTOON.
Lent by THEODORE WATTS-DUNTON, ESQ.
- 454 MARY QUEEN OF SCOTS. Oil painting, early sketch for the picture.
Lent by WILLIAM MARTIN, ESQ.
- 454A PORTRAIT OF THE ARTIST'S FATHER, painted at the age of 15.
Lent by HAROLD RATHBONE, ESQ.

- 455 CASE OF BOOK-COVERS, in cloth, etc.
- a.* "This Little Pig's Picture Book," bound in Irish linen. Designed by WALTER CRANE. Executed and exhibited by LEIGHTON, SON AND HODGE (John Lane).
- b.* "English Illustration," in English vellum. Designed by GLEESON WHITE. Executed and exhibited by LEIGHTON, SON AND HODGE (A. Constable and Co.).
- c, d.* Two symbolical cover designs. Designed and exhibited by ALBERT A. TURBAYNE. Executed by LEIGHTON, SON AND HODGE.
- e.* Book-cover. Designed by AYMER VALLANCE. Executed and exhibited by BESSIE HUGGETT.
- f, g.* Design for cloth binding, and blocked proof, "The Universe." Designed and exhibited by TALWIN MORRIS (Blackie and Son, Limited).
- h.* Book-cover for a series of classics, designed for Macmillan and Co., by HENRY HOLIDAY.
- i.* "A Lawyer's Wife," binding in Irish linen. Designed by PATTEN WILSON.

Executed and exhibited by LEIGHTON, SON AND HODGE (John Lane).

j. "Hero and Leander," binding in English vellum. Designed by CHARLES RICKETTS. Executed and exhibited by HACON AND RICKETTS.

k. Design for a Book-cover, by KATE ROBERTS.

l. "Green Arras," cloth binding. Designed by LAURENCE HOUSMAN. Executed and exhibited by LEIGHTON, SON AND HODGE (John Lane).

m. "Sir Edward Burne-Jones: a Record and Review." Cloth binding designed and exhibited by GLEESON WHITE. Executed by MATTHEW BELL AND SONS.

n. "The Viol of Love." Cloth binding, designed by LAURENCE HOUSMAN. Executed and exhibited by LEIGHTON SON AND HODGE (John Lane.)

o, p. Design for cloth binding and blocked proof, "English Essays." Designed and exhibited by TALWIN MORRIS (Blackie and Son, Limited).

q. "The Sphinx." Decorated and exhibited by CHARLES RICKETTS. Printed by the Ballantyne Press.

r, s. Design for cloth binding and blocked proof, "Daddy Samuel's Darling," by TALWIN MORRIS (Blackie and Son, Limited).

t. Cover design for "Peacock" edition, Macmillan's Illustrated Standard Novels. Designed and exhibited by ALBERT A. TURBAYNE. Executed by JAMES BURN AND CO., LIMITED.

u. Book-cover in gold, "Ballads and Songs." By J. WALTER WEST.

v. Leather Book-cover. Designed and executed by JULIA C. MIDDLETON. Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.

456 CASE OF ILLUMINATIONS AND BOOKBINDINGS.

a Two pages of the Book of Jonah. Written and illuminated by EDMOND G. REUTER.

b. Vellum Binding, "Poems by the Way." Designed and executed by L. TRENT. Exhibited by G. T. BAGGULEY.

c. "Little Child, I call thee," illuminated Irish poem (unfinished). By W. H. COWLISHAW.

- d, e.* "La Vita Nuova di Dante." "The Viol of Love." Covers designed by D. S. MACCOLL. Bound, tooled, and exhibited by MISS E. M. MACCOLL.
- f.* "Castles in the Air." A sonnet, composed, written, and illuminated by EDMUND G. REUTER.
- g.* Book bound in vellum, with painted doublure. By SIGNORINA EMMA BARTOLI. Exhibited by SELWYN IMAGE.
- h.* Blake's "Songs of Innocence." Illuminated MS. by AMBROSE MACDONALD POYNTER.
- i.* "King Cophetua and the Beggar Maid." MS. on vellum, by ALLAN F. VIGERS.
- j, k.* Trial pages for illuminated MS. By SIGNORINA EMMA BARTOLI. Exhibited by SELWYN IMAGE.
- l.* "Book of Emblems." Tooling designed by JESSIE R. NEWBERY, executed by JOHN MACBETH, exhibited by FRANCIS H. NEWBERY (Glasgow School of Art).
- m.* Card-case, designed by D. S. MACCOLL, made, tooled, and exhibited by MISS E. M. MACCOLL.
- n.* "Tuscan Cities," bound in vellum

- by DORI, Florence. Decorated and exhibited by JEANIE E. DIBBLEE.
- 457 CASE OF BOOKS, printed at the Kelmscott Press. Type, borders and ornaments designed by WILLIAM MORRIS, and cut by C. E. KEATES, and W. SPIELMEYER.
- a.* Leaves of "Syr Percevelle," printed on vellum at the Kelmscott Press, and illuminated by EDMOND G. REUTER.
- b.* "Beowulf" translated by W. MORRIS, and A. J. WYATT.
- c.* "The Earthly Paradise," vol. i.
- d.* Laudes beatæ Mariæ Virginis.
- 458 CASE OF BOOKBINDINGS, designed, executed, and exhibited by THE DOVES BINDERY (T. J. COBDEN-SANDERSON, DOUGLAS COCKERELL, CHARLES MACCLEISH, CHARLES WILKINSON, and BESSIE HOOLEY).
- a.* Kelmscott "Chaucer." White pigskin tooled in gold.
- b.* "Atalanta in Calydon." Kelmscott Press. Dark green morocco, inlaid and tooled in gold.
- c.* Ruskin's "The Nature of Gothic." Kelmscott Press. Blue morocco, tooled in gold.

d. "Epictetus and Marcus Aurelius." 3 vols. Chiswick Press. Green morocco, tooled in gold.

e. Blake's "Illustrations of the Book of Job." White pigskin, tooled in gold.

f. Latin Psalter. Half bound in white pigskin, tooled in blind; oak boards and brass clasps.

g. "Le Morte d'Arthur." Half bound in white pigskin. Mahogany boards and silver bosses and clasps.

Painted by SIR EDWARD BURNE-JONES, BART.

Silver work by R. CATTERSON SMITH.

h. "Chaucer." Kelmscott Press. White pigskin, tooled in blind from a design by WILLIAM MORRIS.

i. "The Father of the Forest." Green morocco tooled in gold.

j. Lady's Workbox. Red leather with brass fittings, designed and executed by DOUGLAS COCKERELL.

459 CASE OF BOOKS, printed at the Kelmscott Press. Type, borders and ornaments designed by WILLIAM MORRIS, and cut by C. E. KEATES, and W. SPIELMEYER. Illustrations designed by SIR EDWARD BURNE-JONES, and cut by W. H. HOOPER, and W. SPIELMEYER.

e. "The Wood beyond the World," by WILLIAM MORRIS.

f. "The Stories of the Emperor Constantine and of Oversea."

g. "The Well at the World's End," by WILLIAM MORRIS.

h. Chaucer's Works.

i. "Hand and Soul" by D. G. ROSSETTI.

i. Poems of Coleridge.

k. "The Life and Death of Jason" by WILLIAM MORRIS.

460 CASE OF PRINTED BOOKS.

a, b, c, d, e. Set of "The Quest" Magazine, with designs by several hands. Printed by R. PEGG and J. WRIGHT. Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT, LIMITED.

f, g, h, i. Spenser's "Faerie Queene." Illustrations. Designed by WALTER CRANE. Executed by THE CHISWICK PRESS and WATERLOW AND SONS. Exhibited by GEORGE ALLEN.

j. "The Altar Book." Illustrations by ROBERT ANNING BELL. Borders and initials by BERTRAM G. GOODHUE. Heraldic designs by C. SHERBORN. Exhibited by BERKELEY UPDIKE, the Merrymount Press, Boston.

461 CASE OF PRINTED BOOKS.

b. Early Poems of John Milton, and

c. Spiritual Poems. Printed in the Vale type. Decorations designed and cut on wood by CHARLES RICKETTS. Printed at THE BALLANTYNE PRESS. Exhibited by HACON AND RICKETTS.

d. "The Book of Ruth" and "The Book of Esther." Printed in the Vale type. Woodcuts designed and engraved, and the work printed by LUCIEN PISSARRO. Exhibited by HACON AND RICKETTS.

e. "The Queen of the Fishes," with illustrations in colour, designed, cut on the wood, and printed by LUCIEN PISSARRO. Exhibited by CHARLES RICKETTS.

f. "Epicurus Leontion and Ternissa." Printed in the Vale type at the BALLANTYNE PRESS. Decorations designed and engraved on the wood by CHARLES RICKETTS. Exhibited by HACON AND RICKETTS.

g. "The Crystal Ball." Illustrations in wood engraving designed by MARY SARGANT-FLORENCE, and executed by her with the assistance of ALICE C. SARGANT and F. W. SARGANT.

h. "The Sonnets of Shakespeare." Borders and initial letters by E. G. TREGLOWN, engraved by CHARLES CARR. Printed by R. PEGG and J. WRIGHT. Sewn by J. JEFFERSON. Bound by T. PRITCHARD. Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT, LIMITED.

i. "Pride and Prejudice." Illustrations by HUGH THOMSON. Printed and exhibited by THE CHISWICK PRESS (George Allen).

j. "The Poems of Sir John Suckling." Vale type. Decorations designed and engraved on wood by CHARLES RICKETTS. Printed at THE BALLANTYNE PRESS. Exhibited by HACON AND RICKETTS.

k. "Poems and Carols," by SELWYN IMAGE. Title-page designed by HERBERT P. HORNE. Printed and exhibited by THE CHISWICK PRESS (Elkin Mathews).

l. "Poèmes sans Rimes." Designs by HERBERT P. HORNE. Printed and exhibited by THE CHISWICK PRESS.

m. "The Christ upon the Hill." Etching by WILLIAM STRANG. Printed and exhibited by THE CHISWICK PRESS (Smith, Elder and Co.).

n. "Reynard the Fox." Illustrated by WALTER CRANE. Printed and exhibited by THE CHISWICK PRESS (David Nutt).

o. Wood-block in course of engraving. Designed and cut by CHARLES RICKETTS. Exhibited by HACON AND RICKETTS.

p. "Elder Conklin and other Stories." Title designed by HERBERT P. HORNE. Printed at THE CHISWICK PRESS (W. Heinemann).

ON SCREEN IN CENTRE OF ROOM.

462 "WORK." Replica of the picture in the Manchester Art Gallery, 1863. Lent by HARRY QUILTER, ESQ.

462A "THE SERAPH'S WATCH." Replica, 1847, of the picture done in Rome, 1846. Lent by HERBERT E. REID, ESQ.

IN DOORWAY.

463, 464 TWO CARTOONS FOR STAINED GLASS.

Designed by the late DANTE GABRIEL ROSSETTI.

Lent by THEODORE WATTS-DUNTON, ESQ.

CENTRAL HALL.

471 CARTOON FOR SGRAFFITO DECORATION of wall space over apse of Lady Chapel, St. Agatha's, Portsmouth. By HEYWOOD SUMNER.

472 "REVERENCE." Plaster figure for Monton memorial gateway. Designed and exhibited by JOHN TWEED. Carved by GEORGE HARDIE.

473 SKETCH PLAN for decoration in sgraffito and mosaic of North Clerestory wall, All Saints', Ennismore Gardens. By HEYWOOD SUMNER.

473A PANEL OF PAINTED TILES. Designed by LEWIS F. DAY. Executed by WM. GRISDALE. Exhibited by PILKINGTON'S TILE AND POTTERY COMPANY.

474 FIRE-GRATE. Designed by W. R. LETHABY. Executed by JAMES CORNISH. Exhibited by THE PORTLAND METAL WORKS.

475 MUFFIN STAND. Designed and exhibited by MARGARET and FRANCES E. MACDONALD. Executed (brass) by MARGARET and FRANCES E. MACDONALD, and (iron) GEORGE ADAM.

- 476 BRASS FENDER.
Designed and exhibited by WALTER CAVE.
Executed by W. BAINBRIDGE REYNOLDS, assisted by G., J. W., and A. H. BELL.
- 477 HANGING LAMP. Hammered copper.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A. WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.
- 477X THE SERPENTCHARMER. Wax.
By WALTER BAYES.
- 478 TILES.
Designed by L. F. DAY.
Exhibited by THE PILKINGTON TILE AND POTTERY CO.
a. Embossed in plain green glaze.
b, c. Panels in sunstone glaze. Painted by E. BOULTON and M. BRAIDLEY.
d. Plain green glaze.
e. Slippainted in natural clay colours unglazed. Executed by JOHN CHAMBERS.
f. Slip painted in artificial clay colours glazed. Executed by JOHN CHAMBERS.
g. Panel of green sunstone tiles. Arranged by W. BURTON.
h. Panel of painted modelled tiles. Painted by EMMIE BOULTON.

- i.* Panel of mosaic tesserae in sunstone glazes. Arranged by W. BURTON.
- 478Z LARGE VASE.
Designed by WILLIAM WILLIAMS.
Executed by HAROLD RATHBONE.
Exhibited by THE DELLA ROBBIA POTTERY.
- 479 TWELVE PANELS OF GLAZED POTTERY.
The figure subjects after FORD MADDOX BROWN.
Executed by H. S. RATHBONE.
Exhibited by THE DELLA ROBBIA POTTERY.
- 480 "JERUSALEM." Tile panel. For P. and O. ss. "Malta."
Designed by W. DE MORGAN.
Executed (painted) by T. BOLDINI and FRED. PASSENGER.
Exhibited by W. DE MORGAN AND CO.
- 481 PANEL IN PLASTER.
By F. W. POMEROY.
- 481C LECTERN. Oak and hammered copper gilt.
Designed by C. R. ASHBEE.
Executed (woodwork) by W. OSBORNE, (metal panels) W. A. WHITE and (eagle) A. CAMERON.
Exhibited by THE GUILD OF HANDICRAFT.

481D CASE OF POTTERY.

Designed by W. DE MORGAN.

Executed (painted) by F. and CH. PASSENGER, JOE JUSTER, and JIM HARLEY.

Exhibited by W. DE MORGAN AND CO.

AGAINST BALCONY.

482 PARK GATES (part of). Wrought iron.

Designed and exhibited by REGINALD BLOMFIELD.

Executed by THOMAS ELSLEY and assistants.

483 DECORATION, painted panel for organ loft. Birmingham Town Hall.

Designed and executed (painted) by HENRY A. PAYNE.

Exhibited by THE BIRMINGHAM MUNICIPAL SCHOOL OF ART.

484 "HONESTY." Plaster frieze.

By GEO. FRAMPTON, A.R.A.

485 "BOY AND GRAPES" FRIEZE.

Designed by EDMUND RATHBONE.

Executed by C. MANZONI.

Exhibited by THE DELLA ROBBIA POTTERY.

487 STENCIL HANGING.

By FRANCIS A. HERON.

488-89 "EVE" AND TWO DECORATIVE MOSAIC PANELS.

Designed by W. B. RICHMOND, R.A. elect.

Executed by POWELL AND SONS, assisted by GREGORY, OATES, PORTER M. and T. JOSEY, INSKIP, ANSTEAD, and WILLIAMS.

Exhibited by POWELL AND SONS.

491 TAPESTRY HANGING.

Designed by SAMUEL ROWE.

Executed and exhibited by ARTHUR H. LEE.

492 MODEL OF SUN-DIAL.

By JAMES EGAN.

493 MODEL OF CORBEL. Stamford Hill New Church.

By ARTHUR GEORGE WALKER.

494 MOSAIC PANEL.

Designed by W. B. RICHMOND, R.A. elect.

Executed by POWELL AND SONS, assisted by GREGORY, OATES, PORTER, JOSEY, INSKIP, and COOPER.

495 CEILING PANEL.

By GEORGE P. BANKART.

496 CAST FOR CARVED STONE.

By T. ERAT HARRISON.

- 497 CEILING PANEL.
By GEORGE P. BANKART.
- 498 CARTOON FOR STAINED GLASS, Holy Trinity, Hull. Psalm cxlviii.
By WALTER CRANE.
- 499 PAINTED PLASTER.
By MATTHEW WEBB.
- 500 TAPESTRY.
Designed by G. FAULKNER ARMITAGE.
Executed and exhibited by ARTHUR H. LEE.
- UNDER SOUTH BALCONY.
- 501 PLASTER MEDALLION.
By M. MURPHY.
- 502 THREE-FOLD SCREEN.
Designed and executed by H. JACOBSEN.
Exhibited by ARMY AND NAVY CO-OPERATIVE SOCIETY.
- 503 OVERMANTEL.
By GEORGE BRIDGE.
- 504 PANEL IN BEATEN BRASS.
"Art and Literature seeking Inspiration at the Tree of Knowledge and Beauty."
By CHARLES RENNIE MACKINTOSH.

- 505 A BOOKCASE.
By GUSTAVE SERRURIER.
- 506 PANEL OF SCREEN.
Designed by A. SILVER.
Executed by
Exhibited by ROTTMANN AND CO.
- 507 "NIGHT." Metal panel.
By GILBERT BAYES.
- 508 "THE STAR OF BETHLEHEM."
Panel in beaten aluminium.
By FRANCES E. MACDONALD.
- 509 HALL SETTLE.
Designed by CHARLES R. MACKINTOSH.
Executed and exhibited by J. and W. GUTHRIE.
- 510 "VANITY." Brass panel.
Designed and exhibited by CHARLES RENNIE MACKINTOSH.
Executed by JESSIE KEPPIE.
- 511 "THE ANNUNCIATION." Panel in beaten aluminium.
By MARGARET MACDONALD.
- 512 PANEL OF TILES.
Designed and exhibited by C. F. A. VOYSEY.
Executed by THE PILKINGTON TILE AND POTTERY COMPANY.

- 513 PIANOFORTE.
Designed by H. B. SCOTT.
Executed by BROADWOOD AND SONS,
with the assistance of WILLIAM HART-
NOLL and ROBERT ROYAL.
Exhibited by BROADWOOD AND SONS.
- 514 BOARD OF BRASS, COPPER,
AND IRON FITTINGS.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A.
WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD
OF HANDICRAFT.

AGAINST HALL PIERS.

- 515 POTTERY PANEL.
By LÉON V. SOLON.
- 516 "RESTING." POTTERY PANEL.
By LÉON V. SOLON.
- 518 "SCIENCE COMBATING DIS-
EASE." Memorial Tablet.
By A. C. LUCCHESI.
520. PANEL IN "BARBOTINE" AND
CLOISONNÉ GLAZES.
By LÉON V. SOLON.

- 521 "LE PRINTEMPS." Pottery panel.
By LÉON V. SOLON.
- 522 STOVE.
Designed by J. BEGG.
Executed and exhibited by ROBT.
MUSHET AND CO.
- 523 WROUGHT BRASS FIRE
BLOWER.
By R. LL. B. RATHBONE.
- 524 DESIGN FOR A PANEL.
By MISS H. LANGLEY.
- 525 CLOCK.
By C. F. A. VOYSEY.
- 526 WROUGHT IRON DOOR-
KNOCKER.
Designed by C. F. A. VOYSEY.
Executed and exhibited by W. BAIN-
BRIDGE REYNOLDS.
- 527 LEAD PIPE HEAD.
Designed and exhibited by F. W.
TROUP.
Executed by F. W. TROUP and WM.
DODDS.

- 528 BRASS DOOR PLATE.
Designed and exhibited by WALTER CAVE.
Executed by W. BAINBRIDGE REYNOLDS, assisted by G. BELL.

UNDER WEST GALLERY.

- 529 MODEL OF LAMP-POST. Quarter size.
Designed and exhibited by C. F. A. VOYSEY.
Executed by W. AUMONIER.
- 530 "THE VIGIL." Statue in coloured plaster.
By WILLIAM R. COLTON.
- 531 OPUS SECTILÉ.
Designed by G. P. HUTCHINSON.
Executed by POWELL AND SONS, assisted by
Exhibited by POWELL AND SONS.
- 532 FIRE-DOGS. Wrought iron and copper.
Designed and exhibited by M. H. BAILLIE SCOTT.
Executed by J. LEIM.
- 532A "GOLDEN STEM." Tapestries.
Designed by WILLIAM MORRIS.
Executed by WILLIAM HAMILTON and JOHN BAILY.
Exhibited by MORRIS AND CO.

- 532B "PUMAS." Panel.
By J. H. M. FURSE.
- 533 CASE OF METAL WORK.
Designed by W. A. S. BENSON.
Executed by W. A. S. BENSON AND COMPANY, assisted by T. LOVEGROVE and others.
Exhibited by W. A. S. BENSON AND COMPANY.
- a.* Electric pendant lamp.
b, c, e, f. Electric brackets.
d. Electric pendant.
g. Electric standard lamp.
h. Kettle and stand.
i, j. Cake stand.
k. Table hot plate.
l. Entrée dish.
m. 13. Kettle and lamp.
n, o. Spring candle lamps.
p, q. Embossed copper trays.
r. Standard oil lamp.
- 534 "ANGEL OF JUDGMENT."
Opus sectilé.
Designed and exhibited by HENRY HOLIDAY.
Executed by WM. GLASBY and assistants.

- 535 MODEL OF DRINKING FOUNTAIN. Erected in Hyde Park for Her Majesty's Commissioners of Works.
By WILLIAM R. COLTON.
- 536 "THE FALCON." Wall-paper.
Designed by INGRAM TAYLOR.
Executed by JEFFREY AND CO., assisted by E. HITCHCOCK.
Exhibited by JEFFREY AND CO.
- 537 PIANO.
Designed by WALTER CAVE.
Executed by C. BECHSTEIN.
Exhibited by MAPLE AND CO.
- 538 SKETCH DESIGN FOR WINDOW, Holy Trinity, Hull. Psalm cxlviii.
By WALTER CRANE.

AGAINST LANDING.

- 539 PANEL OF PAINTED TILES.
Designed by LEWIS F. DAY.
Executed by LAWRENCE HALL.
Exhibited by THE PILKINGTON TILE AND POTTERY CO.
- 540, 540A PLASTER CAST OF CHILD FOR ALTAR TOMB, Brading Church, and SKETCH PLAN FOR THE TOMB.
Designed and executed by H. A. PEGRAM.
Exhibited by POWELL AND SONS.

- 541 SKETCH PLAN. For sgraffito and mosaic decoration, St. Agatha's, Portsmouth.
By HEYWOOD SUMNER.
- 542 APSE OF LADY CHAPEL, St. Agatha's, Portsmouth. (Photograph.)
Designed by J. HENRY BALL and (decoration) HEYWOOD SUMNER.
Exhibited by HEYWOOD SUMNER.
- 543 PANEL IN MOSAIC. BIRDS.
By W. M. DAWSON.
- 544 COPPER BACK AND WROUGHT IRON FIRE-DOGS.
By W. BAINBRIDGE REYNOLDS.
- 545 HANGING LAMP, hammered copper.
Designed by A. S. DIXON.
Executed by T. BIRKETT and A. WILLIAMS.
Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

ON LANDING.

- 546 PANEL IN MOSAIC. "SWAN."
By W. MORRIS DAWSON.

- 547 "CAMELOT." Fireplace surround in tiles.

Designed by HALSEY RICARDO.

Executed (carved) by HALSEY RICARDO and (painted) CHARLES PASSENGER.

Exhibited by W. DE MORGAN AND CO.

- 548 TEA KETTLE. Hammered and brazed copper.

Designed by A. S. DIXON.

Executed by A. WILLIAMS.

Exhibited by THE BIRMINGHAM GUILD OF HANDICRAFT.

- 549 FLOWER VASE. Beaten copper.
Designed and executed by ROBERT TEMPLE.

Exhibited by KESWICK SCHOOL OF INDUSTRIAL ARTS.

- 550 MIRROR. Ebony, ivory and enamels.
Executed (cabinet work) by C. GOSLING and (enamels) A. J. SHIRLEY.
Exhibited by A. J. SHIRLEY.

- 551 JARDINIÈRE. Beaten copper.
Designed by EDITH RAWNSLEY.
Executed by HENRY TOWERS.
Exhibited by KESWICK SCHOOL OF INDUSTRIAL ARTS.

- 552 DOOR. Beaten brass.
By H. WILSON and W. H. WILSON.

IN HALL.

- 553 CASE OF BLOWN GLASS.
Designed or adapted by H. J. POWELL.
Executed by MESSRS. T. SMITH, GRAINGER, FRANCE, and AVERY : engraving by E. HILLEBAUER.
Exhibited by JAMES POWELL AND SONS.

- 554 LECTERN. Bronze.
Designed by H. WILSON.
Modelled and exhibited by FREDERICK W. POMEROY and H. WILSON.
Cast by J. W. SINGER AND SONS.

UNDER ENTRANCE.

- 555 FRIEZE AND FILLING.
Designed by A. SILVER.
Executed and exhibited by W. AUMONIER.
- 556 STENCILLED WALL-PAPER.
Designed and executed by ALDAM HEATON.
Exhibited by ALDAM HEATON AND CO.
- 557 "APES AND PEACOCKS." Painted screen.
By AMY SAWYER.

BALCONY.

561, 562 WHITE LINEN EMBROIDERY.

Designed by ERNEST W. GIMSON.
Executed and exhibited by MISS MARGARET GIMSON.

563, 564 CRETONNE DESIGNS. By E. L. PATTISON.

565 REPOUSSÉ PANELS. By MARY G. HOUSTON.

566 CARTOON FOR MONUMENTAL BRASS. By CLEMENT O. SKILBECK.

567 SCREEN. Walnut inlaid with satin and purple wood. Designed and exhibited by L. A. TURNER. Executed (inlay) by L. A. TURNER and (carving) L. A. TURNER and H. LUHMANN.

BALCONY.

133

568 STAND OF WALL-PAPERS. Designed by C. F. A. VOYSEY. Executed and exhibited by ESSEX AND CO.

569 LINEN TABLE DAMASK. Designed by WALTER CRANE. Executed by JOHN WILSON and JOHN MCGIBBON. Exhibited by JOHN WILSON AND SONS.

570 DESIGN FOR WALL-PAPER. By W. M. DAWSON.

571 DESIGN FOR CHINTZ. By EDGAR L. PATTESON.

572 DESIGN FOR WALL-PAPER. By W. M. DAWSON.

573 "SPRING, THE SWEET SPRING." Embroidered cloth. By MISS MATILDA LUCAS.

574 WALL-PAPER FRIEZE. By J. ILLINGWORTH KAY.

575 EMBROIDERY ON LINEN. By FLORA E. J. HAYMAN.

576 DESIGNS FOR PRINTED COTTON. By J. E. BIRKS.

- 577 DESIGNS FOR PRINTED COTTON.
By JENNIE H. WOOD.
- 578 SILK DAMASK.
Designed by AYMER VALLANCE.
Executed by SPITALFIELDS SILK ASSOCIATION, assisted by W. AMBROSE.
Exhibited by MISS HUGGETT.
- 579 DECORATIVE PANEL.
Designed by ALDAM HEATON.
Executed and exhibited by ELLEN HEATON.
- 580 DESIGN FOR CRETONNE.
By ALFRED CARPENTER.
- 581 LUNCHEON CLOTH.
Designed by MRS. ARTHUR GASKIN.
Executed and exhibited by MISS KATE PERKS.
- 582 EMBROIDERED NIGHT-GOWN BAG.
By NANNIE CHALMERS.
Exhibited by LADY CHALMERS.
- 583 STENCILLED BOOK - PLATES AND BOOKBINDINGS.
By J. ILLINGWORTH KAY.
- 584 "BLOWING TULIP." Cretonne.
By J. ILLINGWORTH KAY.
- 585 DOOR FOR MUSIC CABINET.
By ARTHUR W. SIMPSON.

- 586 VELLUM PROOF OF BOOK-COVER.
Designed and exhibited by ALBERT A. TURBAYNE.
Executed by A. STRAKER AND SON.
- 587 CENTRAL PORTION OF TRIP-TYCH for St. John's, Mortimer, Berks. (Photograph.)
Designed by N. H. J. WESTLAKE.
Executed and exhibited by N. H. J. WESTLAKE and TERESA WESTLAKE.
- 588 EMBROIDERED BIBLE COVER.
By E. C. WOODWARD.
- 589 PANEL. "Part seen, imagined part."
By CHARLES RENNIE MACKINTOSH.
- 590 GILT, JEWELLED, AND ENAMELLED TABERNACLE. (Photograph.)
Designed by F. A. WALTERS, F.S.A.
Executed and exhibited by W. BAINBRIDGE REYNOLDS.
- 591 OAK SETTLE. (Photograph.)
Designed and exhibited by WALTER CAVE.
Executed by WILLIAM HALL.
Panels painted by MRS. CAVE.
- 592 COPPER EAGLE. (Photograph.)
By W. BAINBRIDGE REYNOLDS.

- 593 TABERNACLE DOOR, repoussé silver. (Photograph.)
By W. BAINBRIDGE REYNOLDS.
- 594 TWO BOOK-PLATES, to be reduced to half-size.
By W. R. LETHABY.
- 595 WROUGHT-IRON GATE at Glamis Castle. (Photograph.)
By W. BAINBRIDGE REYNOLDS.
- 596 HOUSE at Guildford. Plan and elevations.
By C. F. A. VOYSEY.
- 597 STUDIES FOR BOOK ILLUSTRATIONS.
By MARY J. NEWILL (Birmingham Municipal School of Art).
- 598 CHAPTER HEADING.
By J. WALTER WEST.
- 599 BOOK-PLATE.
By LOUIS FAIRFAX-MUCKLEY.
- 600 "THE BABY'S QUEST."
By MRS. REGINALD HALLWARD.
- 601 DRAWINGS FOR "THE HEART OF THE ROSE."
By LOUIS DAVIS.
- 602 TITLE-PAGE FOR A MAGAZINE.
By H. WILSON.

- 603 "DREAM CITY." Black and white drawing.
By LOUIS DAVIS.
- 604 ILLUSTRATIONS FROM "THE LITTLE MOUSE."
By REGINALD HALLWARD.
- 605 "THE LITTLE MOUSE." Title-page, cover, etc.
By REGINALD HALLWARD.
- 606 ILLUSTRATIONS FOR SPENSER'S "FAERIE QUEENE."
By LOUIS FAIRFAX-MUCKLEY.
- 607-8 ILLUSTRATIONS FOR "FRINGILLA."
By LOUIS FAIRFAX-MUCKLEY.
- 609 DESIGNS FOR AN ALTAR BOOK.
By ROBERT ANNING BELL.
Exhibited by BERKELEY UPDIKE.
- 610 FLEUR-DE-LYS. Illustration for book of fairy tales.
By FRANCIS D. BEDFORD.
- 611 ILLUSTRATIONS, SPENSER'S "FAERIE QUEENE."
By LOUIS FAIRFAX-MUCKLEY.

- 612 ILLUSTRATIONS FOR "THE PRINCESS PEARL."
By MARY SARGANT-FLORENCE.
- 613 ILLUSTRATIONS TO "SEA DREAMS."
By MRS. REGINALD HALLWARD.
- 614 BOOK-PLATE.
By ROBERT ANNING BELL.
- 615 DESIGN FOR AN ALTAR BOOK.
By ROBERT ANNING BELL.
Exhibited by BERKELEY UPDIKE.
- 616 DRAWING. White on black.
By MISS ELLA F. G. HALLWARD.
- 617 PHOTOGRAPHS OF TEMPERA PAINTINGS on the Retable at All Hallows' Church, Southwark.
By LOUIS DAVIS.
- 618 ILLUSTRATION FOR "THE RAVEN." (S. T. COLERIDGE.)
By MISS ELLA F. G. HALLWARD.
Exhibited by H. S. NICHOLS AND CO.
- 619 ILLUSTRATION FOR "FRINGILLA."
By LOUIS FAIRFAX-MUCKLEY.
- 620 "GUARDIAN ANGELS."
By MRS. REGINALD HALLWARD.

- 621 ILLUSTRATION FOR "FRINGILLA."
By LOUIS FAIRFAX-MUCKLEY.
- 622 ILLUSTRATIONS TO "BROWNIE."
By ALICE B. WOODWARD.
- 623 DESIGNS FOR COLOUR-PRINTING.
By MRS. ARTHUR GASKIN.
- 624 "THE ANNUNCIATION." Relief in coloured plaster.
By HERBERT A. BONE.
- 625 PEN AND INK DESIGNS FOR BOOK-PLATES.
By HENRY OSPOVAT.
- 626 DESIGNS FOR CARD BACKS.
Designed and exhibited by AYMER VALLANCE.
Executed by A. and S. COTTRELL.
- 627 INITIAL LETTER W AND BOOK-PLATES.
By AYMER VALLANCE.
- 628-37 DESIGNS FOR "UNDINE."
By W. E. F. BRITTEN.
Exhibited by LAWRENCE AND BULLEN.
- 638 DESIGN FOR A FAN.
By JESSIE BAYES.

- 639 ILLUSTRATION FOR "THE CHILD'S PICTORIAL."
By REGINALD HALLWARD.
- 640 DESIGN FOR ALMANACK.
By MRS. REGINALD HALLWARD.
- 641 "DANCE AND SONG." Design for frieze.
By ED. INGRAM TAYLOR.
- 642 DRAWINGS FOR "JACOB AND THE RAVEN."
By HEYWOOD SUMNER.
Exhibited by GEORGE ALLEN.
- 643 "CHILD ANGEL." Small cartoon.
By LOUIS DAVIS.
- 644 DRAWINGS FOR "JACOB AND THE RAVEN."
By HEYWOOD SUMNER.
Exhibited by GEORGE ALLEN.
- 645 "FOUGÈRES." After a picture by T. M. ROOKE.
By EDMUND H. NEW.
- 646 DRAWINGS OF EVESHAM AND BROADWAY.
By EDMUND H. NEW.
- 647 DRAWINGS IN DERBYSHIRE AND STAFFORDSHIRE for "The Compleat Angler."
By EDMUND H. NEW.

- 648 THE KYRLE HALL AND GUILD OF HANDICRAFT, BIRMINGHAM.
By EDMUND H. NEW.
- 649 DRAWINGS OF WARWICK.
By EDMUND H. NEW.
- 650 HIGH STREET, EVESHAM.
By EDMUND H. NEW.
- 651 DRAWINGS ON THE LEA for "The Compleat Angler."
By EDMUND H. NEW.
- 651A ROUGH SKETCH FOR ARRAS TAPESTRY.
By H. DEARLE.
Exhibited by MORRIS AND CO.
- 652 LARES AND PENATES. A design for a book-cover.
By HILDA M. PEMBERTON.
- 653 DRAWING FOR PULPIT, St. Alban's Church, Teddington.
Designed and exhibited by A. H. SKIPWORTH.
Gesso figures by R. HALLWARD.
Woodwork by L. A. TURNER.
Figures (top stage of canopy) by CONRAD DRESSLER.
- 654 STABLES at Bickley Hall. (Photograph.)
By ERNEST NEWTON.

- 655 CHURCH, St. Swithun's, Lewisham.
(Photograph.)
By ERNEST NEWTON and W. R. LETHABY.
- 656 MISCELLANEOUS WORKS.
(Photographs.)
Carving by ARTHUR W. SIMPSON.
- 657 HOUSE at Castle Morton. (Photograph.)
By C. F. A. VOYSEY.
- 658 SANCTUARY LAMP. (Photograph.)
By W. BAINBRIDGE REYNOLDS.
- 659-60 "THE HURST," Four Oaks,
Warwickshire. Exteriors and interiors.
(Photographs.)
By W. R. LETHABY.
- 661 DESIGN FOR A FRIEZE.
By ETHEL SLADE KING.
- 662 SKETCH FOR STAINED GLASS.
By GUTHRIE AND LAWSON.
Exhibited by J. and W. GUTHRIE.
- 663 WROUGHT-IRON SCREEN.
(Photograph.)
By F. A. WALKER.
Exhibited by W. BAINBRIDGE REYNOLDS.
- 664 HEAD OF ANGEL, FOR EMBROIDERY.
By REGINALD HALLWARD.

- 665-67 SKETCHES FOR STAINED GLASS WINDOW.
By GUTHRIE AND LAWSON.
Exhibited by J. and W. GUTHRIE.
- 668 HEAD OF ANGEL, FOR EMBROIDERY.
By REGINALD HALLWARD.
- 669 WROUGHT-IRON CRESTING.
(Photograph.)
By W. BAINBRIDGE REYNOLDS.
- 670 CHURCH, PULPIT, FONT AND LECTERN, St. Bartholomew's, Ipswich. (Photographs.)
Designed and exhibited by CHARLES SPOONER.
Lectern (carved) by P. R. EDWARDS,
(made) by W. HALL.
- 670A CABINET (unfinished sketch).
Designed by BASIL CHAMPNEYS.
Gesso panels by HENRY HOLIDAY.
- 671 SHEFFIELD TOWN HALL.
By E. W. MOUNTFORD and (sculpture) F. W. POMEROY.
Exhibited by F. W. POMEROY.
- 672 "REDCOURT," HASLEMERE.
(Photograph.)
By ERNEST NEWTON.

- 673-77 SHEFFIELD TOWN HALL.
By E. W. MOUNTFORD and F. W. POMEROY.
Exhibited by F. W. POMEROY.
- 678 DESIGN FOR REREDOS, Alms-house Chapel, Castle Rising.
By MAUDE BERRY.
- 679 DESIGN FOR WINDOW.
By D. GOULD and J. and W. GUTHRIE.
- 680-81 "GOOD-NIGHT." Hand-coloured pages from Mrs. Radford's book.
By LOUIS DAVIS.
- 682 ILLUSTRATIONS, TITLE-PAGE, etc., for Book of Nursery Rhymes.
By FRANCIS D. BEDFORD.
- 683 "DIANA." Frieze design.
By ED. INGRAM TAYLOR.
- 684 DESIGNS FOR "THE HOUSE OF THE WOLFINGS."
By CHARLES M. GERE.
- 685 STUDIES FROM NATURE.
By MARY J. NEWILL (Birmingham Municipal School of Art).
- 686 DESIGNS FOR "THE HOUSE OF THE WOLFINGS."
By C. M. GERE.

- 687-90 DESIGNS FOR "SHEP-HEARD'S CALENDAR."
By ARTHUR J. GASKIN.
- 691 DESIGNS FOR WOODCUTS.
By ARTHUR J. GASKIN.
- 692 DESIGN FOR COVER OF "AGLAIA."
By HENRY HOLIDAY.
- 693 "DIE MEISTERSINGER." Design for programme.
By HENRY HOLIDAY.
- 694 "DIE WALKÜRE." Design for programme.
By HENRY HOLIDAY.
- 695 BOOK-PLATE.
By T. ERAT HARRISON.
- 696 DESIGN FOR CATALOGUE COVER.
By G. WOOLLISCROFT RHEAD.
- 697 ILLUSTRATION TO "THE TEMPEST."
By G. WOOLLISCROFT RHEAD.
- 698 DESIGN FOR A CALENDAR.
By CHRISTOPHER WHALL.
- 699 DESIGN FOR BOOK-COVER.
By G. WOOLLISCROFT RHEAD.

- 700 BOOK ILLUSTRATIONS.
By W. B. MACDOUGALL.
- 701 SILVER CUP. (Photograph.)
By T. ERAT HARRISON.
- 702 "RED RIDING HOOD." Wood-
cut.
By LUCIEN PISSARRO.
- 703-4 WOODCUTS FROM "THE
QUEEN OF THE FISHES."
By LUCIEN PISSARRO.
- 705 "SALOME." Woodcut and Vale
type. Frontispiece of "Moralités Le-
gendaires."
By LUCIEN PISSARRO.
- 706-7 WOODCUTS FROM "THE
QUEEN OF THE FISHES."
- 708-714 ILLUSTRATIONS FOR
SPENSER'S "FAERIE QUEENE."
By WALTER CRANE.
- 715 "THE WILLOW." Wall-paper de-
sign.
By M. H. BAILLIE SCOTT.
- 716 PROOFS OF ILLUSTRATIONS.
By JAMES J. GUTHRIE.
- 717 DESIGN FOR STAINED GLASS.
By EDITH BATESON.

- 718 DESIGNS FOR A NURSERY
CALENDAR.
By ELEANOR FORTESCUE-BRICKDALE.
- 719 ILLUSTRATIONS TO
"FATHERS OF THE ENGLISH
CHURCH."
By REGINALD HALLWARD.
- 720 VARIOUS DESIGNS.
By REGINALD HALLWARD.
- 721 ILLUSTRATIONS TO "STORIES
FROM THE BIBLE."
By REGINALD HALLWARD.
- 722 WALL-PAPER.
By J. ILLINGWORTH KAY.
- 723 DESIGNS FOR "THE STORY OF
BLUEBEARD."
By J. E. SOUTHALL.
- 724 DESIGNS FOR STAINED GLASS.
By ALFRED HITCHENS.
- 725 STENCILLED CRETONNE.
Designed and exhibited by REGINALD
T. DICK.
Executed by P. RAFFAELLO.
- 726 DESIGN FOR MOSAIC FLOOR.
By MISS GERTRUDE ROOTS.

- 727-28 ILLUSTRATIONS TO
SPENSER'S "FAERIE QUEENE."
By WALTER CRANE.
- 729 DESIGN FOR PRINTED FABRIC.
By C. F. A. VOYSEY.
- 730-31 ILLUSTRATIONS TO
SPENSER'S "FAERIE QUEENE."
By WALTER CRANE.
- 732 "BIRDS." Design for Tapestry.
By A. SILVER.
- 733 "THE CHERRY FESTIVAL."
Cartoon, one of a set of four.
By GERTRUDE M. BRADLEY.
Exhibited by THE BIRMINGHAM MUNI-
CIPAL SCHOOL OF ART.
- 734 "THE CHERRY FESTIVAL."
Four sketch designs for cartoons for
schoolrooms.
By GERTRUDE M. BRADLEY (Bir-
mingham Municipal School of Art).
- 735 SAMPLER FOR STITCHES.
Designed by LEWIS F. DAY.
Executed by MRS. WILSON.
Exhibited by MISS MARY BUCKLE.
- 736 STENCILLED DESIGN ON
WORSTED SATIN.
By ALDAM HEATON.

- 737 "CHLORIS." Silk fabric.
Designed by GAVIN MORTON.
Exhibited by ALEXANDER MORTON
AND CO.
- 738 STAINED GLASS LIGHT.
Prior's Early English Glass.
Designed by C. W. WHALL.
Executed by C. W. WHALL and BRIT-
TEN and GILSON.
Exhibited by E. S. PRIOR.
- 739 SPECIMENS OF PRIOR'S EARLY
ENGLISH GLASS.
Executed by BRITTEN and GILSON.
Exhibited by E. S. PRIOR.
- 740 STEEL KEY PLATES.
By MISS ADELE HAY.
- 741 MAJOLICA FRIEZE.
By MISS E. M. ROPE.
Exhibited by THE DELLA ROBBIA
POTTERY.
- 742 THREE SPECIMENS OF POT-
TERY PAINTING.
By the MISSES LUCAS.
- 743 LEAD FLOWER-POT engraved and
inlaid.
F. W. TROUP.
- 744 GLOVE-BOX. Gesso on wood.
By KATHARINE M. WARD.

- 745 STONEWARE BOWL.
Designed by J. H. MOTT.
Thrown by WILLIAM ASKEW.
Coloured by J. H. MOTT.
Exhibited by MESSRS. DOULTON AND CO.
- 746 THREE SPECIMENS OF PAINTED POTTERY.
By THE MISSES LUCAS.
- 746X WROUGHT-IRON STAND FOR LAMP.
Designed and exhibited by M. H. BAILLIE SCOTT.
Executed by J. LEWIN.
- 747 BOX WITH NAIL DECORATION.
MRS. R. H. BENSON.
- 748 HAND-WOVEN IRISH LINEN.
Exhibited by MRS. ERNEST HART.
- 749 CARVED FRIEZE. "Orpheus with his Lyre."
By FRANKLYN A. CRALLAN.
- 750 CASE OF NEEDLEWORK.
o, p, r. DECORATIVE HANGING.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.

- s.* BLOTTING BOOK.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.
- t.* TABLECLOTH.
Designed and exhibited by HERMANN OBRIST.
Executed by BERTHA RUCHET.
- u.* COPE.
Designed by AYMER VALLANCE.
Executed by BESSIE HUGGETT and PUPILS.
Exhibited by BESSIE HUGGETT.
- 751 BEDSPREAD.
Designed by R. S. DODS.
Executed and exhibited by MARIE C. COX.
- 752 EMBROIDERED SCREEN.
Designed and exhibited by M. H. BAILLIE SCOTT.
Executed by MRS. SCOTT.
- 753 CASE.
r. PAINTED BOX.
By ETHEL KIRKPATRICK.
s. "LALEHAM." LINEN QUILT worked in silk twist.
Designed by LEWIS F. DAY.
Executed by MISS MARY BUCKLE, assisted by MISSES MATHIESON, PIL-

KINGTON, GOODWIN, J. SMITH, BOYSON,
SIMPSON, DUNCAN, JOHNSTONE,
BARRY, STEWART and CHART.

Exhibited by MISS SWINDELLS.

t, u. DECORATED PEWTER
PLATES.

By ALLAN F. VIGERS.

w. IRIS VASE.

Designed by H. S. RATHBONE, and
ANNIE JONES.

Executed by MISS ANNIE JONES.

754 INLAID TOBACCO CUPBOARD
AND PIPE RACK.

Designed and exhibited by the HON.
MABEL DE GREY.

Executed by LEWIS FORD (Home
Arts Association).

755 WORKED PANEL.

By E. FLORENCE HARRISON.

756 HANDKERCHIEF. Drawn thread.

By MISS LILIAN MASTERS.

757 CASE OF NEEDLEWORK.

a. CUSHION.

By MISS A. MARGARET PAUL.

b. A VIKING SHIP.

Designed by C. NAPIER HEMY.

Executed and exhibited by MARY W.
FREEMAN.

c. TEA CLOTH.

Designed and exhibited by W. H.
COWLISHAW.

Worked by LUCY GARNETT.

d. EMBROIDERED WAISTCOAT.

Designed by WALTER CRANE.

Executed and exhibited by MRS.
WALTER CRANE.

e. EMBROIDERED PILLOW.

Designed by WALTER CRANE.

Executed and exhibited by MRS.
WALTER CRANE.

f. CUSHION COVER.

Designed by JESSIE R. NEWBERY.

Executed and exhibited by JENNY
ROWAT (Glasgow School of Art).

758 CASE OF NEEDLEWORK on
Langdale linen.

Exhibited by MISS M. A. SMITH.

r. CUSHION - SILK on Langdale
linen.

Designed by HEYWOOD SUMNER.

Executed by MRS. WARD.

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